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The Hamilton College
Spectator
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Results of Adler conference released

by Bill Dentzer

The Adler Steering Committee has published its report on the annual Adler Conference held last October. In the preface to the report, the committee states that the goals of the report are to present "ideas and suggestions which we feel should be brought before the community, as well as those particular individuals and groups whom our suggestions may concern." The report itself addresses issues discussed at the conference concerning academic life at Hamilton, administrative organizations, general campus life, and the values of the Hamilton community.

Concerning the topic of academic life and curriculum, several issues were discussed, including distribution requirements. According to the report, "Students and faculty alike felt that a core curriculum is not what Hamilton needs." Ambiguity and overpermissiveness were cited as potential problems. The issue of course overenrollment was also addressed, although the report states that other than hiring more faculty, little can be done to improve the situation.

Members of the conference agreed that independent and off-campus study programs were an essential part of a good liberal arts education, and students should be encouraged to take part in these programs. But they also advised students wishing to study away from campus or participating in an internship to "research and confirm the number of credits that [they] will receive before entering any such program of study." Self-scheduling of exams "cannot even be considered until there is reasonable proof that the Honor Code is effective," and whereas most Adler participants liked the idea of a winter term, they also believed that winter term at Hamilton "is not all that it could be." Conference members also encouraged academic departments to sponsor "meet the discipline" meetings at times other than Orientation Week, and proposed that a faculty "funny book" be printed to familiarize students with the faculty.

Administrative functions, particularly the role of faculty advisers, were discussed at length. The report states that students feel the advising system at Hamilton is weak and ineffective, and is not designed to encourage students to pursue a liberal arts education. Possible improvements include the submittal of adviser evaluations, and giving students the option of choosing advisers after they have declared their major. A clarification of the college's aid-blind policy was also requested. Finally, on the issue of the administration's accessibility, conference members felt that the administration was not only accessible, but "willing to listen and help in any way possible."

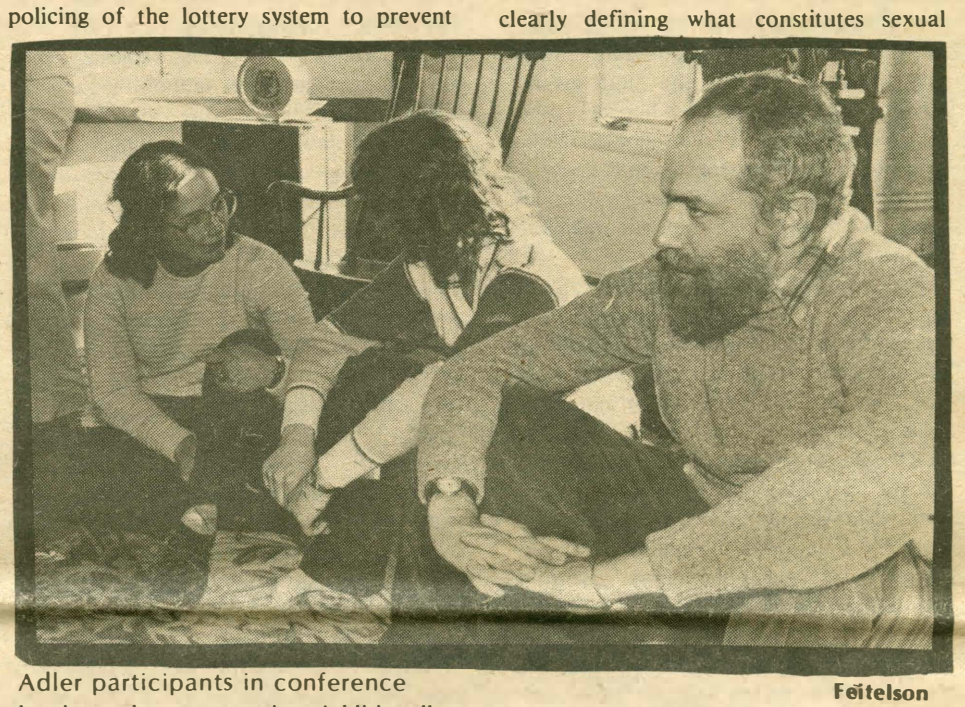
The conference addressed many issues concerning non-academic life at Hamilton. According the the report, fraternities should "reexamine their position if they wish to keep from becoming obsolete." Although the report states that Hamilton's fraternities and newly-formed sorority have attempted to become more involved in community services, they are still "selective organizations which discriminate on the basis of sex." The report recommends that fraternities, along with the administration, should discuss whether the existence of such groups adds to or detracts from the co-educational experience at Hamilton. Conference participants agreed that the creation of the Inter-Dormitory Council has helped to change social life at Hamilton, and that by funding it the administration is "finally recognizing its obligation to present independents among the student body with a social alternative." In its discussion of student housing, the report proposes better policing of the lottery system to prevent cheating and room-swapping. Additionally, it states that many students feel special interest housing should be relocated out of Babbitt and Milbank dorms, allowing students wishing to go off the meal plan the facilities in which to do so. (As you probably know, all suites in those two dorms are equipped with full kitchens.) The report also supports the reintroduction of the quiet dorm on campus and recommends that it remain a part of future housing plans.

In addition to its discussion of fraternities, the IDC, and housing, the report also suggests improvements in health care, food services, Pub/Coffee House alternatives, and campus concerts. It recommends that the Health Center institute a policy providing students who require emergency medical treatment with quick transportation to a local hospital or physician. The report asks for more student input in the areas of dining alternatives (i.e. approaching ARA or the food service committee with suggestions) and the selection of artists to perform at Hamilton by means of a campus-wide poll. Suggestions for providing a campus alternative to the Pub include better utilization of the facilities in the Coffee House.

The last section of the report deals with the values of the Hamilton community. It addresses issues of discrimination, vandalism and theft, alcohol abuse and the new drinking laws, and student body unity. Conference members felt that attracting more minority students requires hiring more minority professors. The report also calls for "further campus integration with the BLSU" to unify the community and raise campus consciousness of black and latin culture. The creation of a policy clearly defining what constitutes sexual harassment and what its consequences are was strongly recommended. Concerning vandalism and theft, the report asks for increased student awareness and responsibility, relying on peer pressure as a deterrent.

Addressing alcohol policies at Hamilton, the report states that the exclusion of alcohol at social gatherings should precede the exclusion of people, "that is, we must devise an effective system that will control the use of alcohol and at the same time allow underage members of the community to attend these functions." A separate room where alcohol could be served to legal drinkers was suggested. The report called for more campus functions to be planned that would omit alcohol.

The last issues presented in the report address unity — or lack thereof — among students, and the Senior Gift campaign. Among the problems affecting student unity on campus, the report perceives stereotyping as one of the most flagrant, and offers a simple solution: "We need to recognize each other first as individuals and there can be an end to the classification that sets this small community apart from one another." Finally the report explains that the Senior Gift campaign is not "a ploy by the College to get more money." It is an attempt to create a "sense of unity for the outgoing class." It suggested that those members of the class unable or unwilling to donate money to the campaign could be given "options to help in other ways," such as talking to prospective students and working on fund-raising activities.

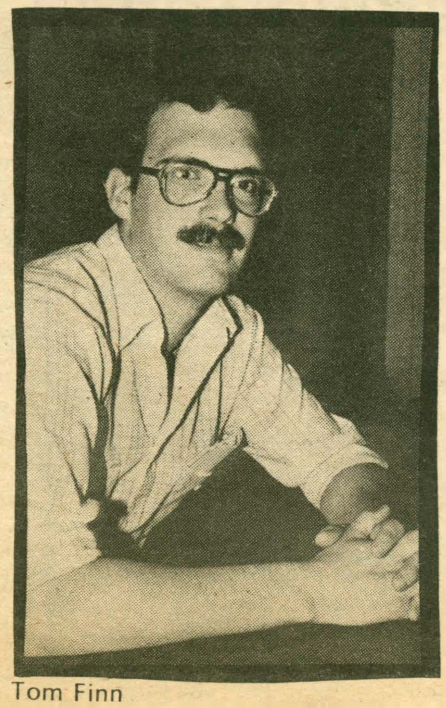


Adler participants in conference

Feitelson

First J-Board case

In their first case this term, the Judiciary Board found Robert Brown'85 and Thomas Duff'85 guilty of verbal harrassment. The case was the result of an incident last month when an Inter-Dormitory Council member attempted to collect an admission charge from the defendents.



Tom Finn

After four hours of testimony and deliberation, the Judiciary Board sentenced Brown and Duff to ten hours of work devoted to an IDC event under the supervision of the Committee. Both were acquitted of the charge of misuse of alcohol, and Brown was acquitted of the additional charge of physical harassment. The Board requested that a letter of apology be sent to the plaintiff from each defendent.

According to Judiciary Board chairperson Tom Finn, "The J-Board felt that people should realize that they are expected to pay admission at college affairs without giving people who are carding or taking admission a hard time. They are only doing their job."

The sentence is an example of the new "constructive sentencing" policy of the Board. In addition, the case was the first to be tried under the auspices of the new constitution which demands that all members sit on all cases. "I think that the system under which we operated in this case was an improvement," Finn stated, "and the increased input in deciding the case proved to be beneficial."

Inside

The actual Adler report p. 13
A tip-off p. 11
G.B. Trudeau p. 3
John Barth p. 4
Andre Watts p. 5

News beyond College Hill

Lennon Anniversary

Dozens of fans gathered outside the Dakota, the West Side apartment building in New York City where John Lennon was shot to death two years ago Wednesday. Fans in Liverpool, England — Lennon's hometown — also marked the anniversary with a vigil and sing-along. Among the songs they sang were "Give Peace a Chance."

Lennon's widow, Yoko Ono, released a videotape offering thanks "for all the love and praise sent to us." Ono and her seven-year-old son Sean still live in the Dakota. Across the street, in Central Park, stereos blared songs written by Lennon and banners reading "Peace and Love" were everywhere. Most of the people in the crowd were young adults, many of whom grew up in the 1960's.

Lennon was shot and killed as he and Ono were returning to the Dakota on December 8, 1980 following a recording session. Mark David Chapman was arrested and later convicted of the shooting.

Man jumps from bridge; gets arrested

New York City police say a man who was once fined fifty dollars for parachuting onto the World Trade Center has been arrested again, this time for parachuting onto a tower of the Verrazano-Narrows bridge and then into lower New York harbor.

John Carta, the mad parachutist, was plucked from the harbor by a patrol boat within minutes. He was charged with illegal parachuting, reckless endangerment and criminal trespass (on the bridge).

When questioned, Carta said he pulled the stunt "for the sake of doing it." Carta, who was wearing a wet suit, refused a blanket and identified himself as the same man who parachuted to the top of the World Trade Center in September, 1981.

The Verrazano-Narrows bridge is the longest suspension brige in the world; it links Staten Island and Brooklyn.

Sports Talk

The National Football League players have approved the new collective bargaining agreement with the owners overwhelmingly, although a few teams did turn it down.

The Chicago Bears and Detroit Lions, known as two of the more militant clubs, both voted to reject the contract. Most teams approved the contract however — all 55 Minnesota players voted for it and the New York Giants approved the contract 47-5.

In the baseball world, owners are holding their annual winter meeting in Honolulu. Among the players apparently on the trading block are George Brett, Ken Griffey, and Ron Cey. Other issues the owners plan to discuss are revenue sharing and the restructuring of baseball's hierarchy.

Remembrance of Things Past

by Susan Frey

In 2007, the members of the senior class will return for their twenty-fifth reunion. As they wander around campus, at first glance they might not notice the subtle changes, but they will undoubtedly visit the new theater, park in the underground garage, and appreciate whatever other changes might have taken place. Unlike most of the people, there is a small group of alumni presently on the faculty who are keenly aware of both the obvious and subtle changes on campus.

The group includes physics professor James Ring '51, history professor Peter Marcy '59, biology professor Frank Price '68, and government professor David Paris '71. They all have one thing in common: none of them ever imagined that one day they would return to teach at Hamilton.

Ring attended the old, staunch Hamilton. Although there was the predictable "Animal House" quality of every house party weekend, many returning World War II veterans added a sobering influence. Ring states that the continuing vital force at Hamilton "has always been created by the rapport and interaction between the students and the teachers."

The changes he has been aware of in recent years have concerned the student body. In the past, there was imposed class unity in a tight community. Freshmen in the all-male school were forced to wear beanies, and the all-encompassing Greek system further divided the campus. As a result, the campus is now less compartmentalized, even though there are more students.

Ring, who was a member of TKE, discussed the wide range of fraternities. The gamut covered athletes to could-be scholars. He said, "A few fraternities even aimed for high scholastic achievement." ELS, TKE, and the Squires Club (the unofficial fraternity for independents) vied for the President's Cup which was awarded to the fraternity with the highest grade point average.

One possible change in the future that Ring remarked on was the return to distribution requirements. As a double major in philosophy and physics, Ring appreciates the importance of being well-rounded, but still argues against the trend of stiffening the requirements. He believes, "Students who are forced to take courses in certain areas deaden the intellectual atmosphere."

Marcy recalls the years he spent at Hamilton in the late 1950's with a career-conscious body. Like Ring, Marcy did not hesitate comparing his days at Hamilton to the movie *The Sterile Cuckoo*. In fact, the director was his fellow fraternity member.

Both Ring and Marcy recounted stories about Hamilton traditions which have lost the importance they once had. Class and Charter Day was one of many special events that brought the whole school together. At Convocation, the "Moving Up Ceremony" was conducted when the members of the senior class gave up their seats in the Chapel to the junior class. Later that evening, after a day filled with athletic competitions, the fraternities and the members of all four classes took part in singing contests in the main quad. Marcy commented: "These traditions sound rather corny now, but everyong enjoyed themselves and they fostered a sense of unity."

On the topic of distribution requirements, Marcy and Ring concur. Rather than having the seven pillars (the euphemism for the seven stringent requirements of the past), Marcy believes "Students should be required to demonstrate areas of proficiencey."

By the time Price arrived at Hamilton in the late 1960's, the school was in a period of great adjustment. During Price's first year there was the first significant drop in the number of freshmen who went through rush. Nevertheless, as an independent, Price recalls eating family-style in the dining hall with the handful of other independents. One aspect of the social life has not changed, as Price notes: "When James Library was in use, the main lobby was as much of a social center as Burke Library is today."

In regard to the possible change in requirements, Price favors more explicit requirements because science majors who are encouraged to experiment in other fields are better products of a liberal arts education. Consequently, distribution requirements would lead to more diversity in course loads.

In the wake of growing anti-Establishment sentiment and in the midst of radical changes, Paris arrived at Hamilton in the early 1970's. *The Sterile Cuckoo* analogy no longer fit; instead, attention was focused on an ocasional protest against an army recruiter. The level of political activism has obviously remained relatively constant.

In regard to the academic policy towards requirements, Paris has a unique perspective. While he was a student, the requirements were abolished; yet he supports reinstating them because he considers "the present state of the goals of the college as too vague to be of much help to either the students or advisers."

With 20/20 hindsight, these professors share a unique perspective on both the past and future changes at Hamilton. One final comment that Price made in an effort to prove some things never change at Hamilton was that, even in the late 1960's, the letters to the editor in *The Spectator* riled readers in much the same manner as they do today.

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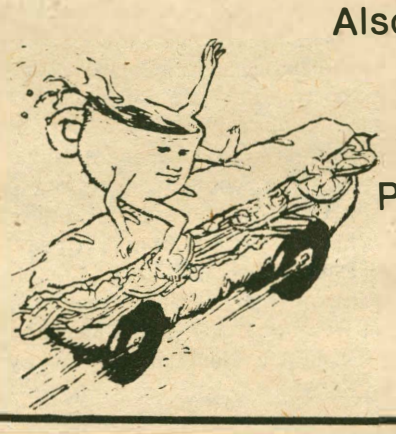

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Cooperation is Keehn

by Jimmy Olsen Windolf

"Fat kids
Skinny kids
Kids who climb on rocks
Tough kids
Sissy kids
Even kids with chicken pox..."

— Armour Hotdogs jingle, circa 1972

The Keehn Hall Co-op without doubt evokes a certain image from nearly each Hamilton student. Asked to describe students living at the Co-op, a random sampling of Hamilton students gave a wide range of answers. Here are a few, from A-Z:

a) earthy
b) tofu
c) His Boy Elroy
d) woah
e) good food
f) open-minded
g) hairy
h) Nathan
i) independent
j) harsh
k) dining hall
l) hugs
m) "Peace"
n) liberal
o) frisbee
p) Grateful Dead wheat germ people
q) nothing particular
r) artsy
s) ha ha ha
t) free
u) freaks
v) secluded
w) great
x) Hendrix
y) mellow
z) hmmm . . .

What is significant about the wide range of responses elicited is that nearly everybody does have some opinion about the Co-op and whom it houses. Five students surveyed said that they would not give their impression of the Co-op. "That would be like saying describe people in Dunham," said one. And another: "That would be stereotyping. I'd rather not say anything."

The foundation upon which the Co-op is built is the idea that, through working together — preparing meals and cleaning up after them — students there can develop a familial rapport unavailable to students living elsewhere. "When you do a job with other people, you can really get to know them," said sophomore resident Susan Goldstein, "especially when you mess up together." Each student eating all of his or her meals at the Co-op puts in four hours of work per week, and receives roughly a $100 rebate at the end of the year since eating at the Co-op is cheaper than eating on the ARA plan. "I've agreed to fill in for anybody who doesn't do their work as part of my job here," said Will Cardamone '85, the Co-op work coordinator. "So far I haven't had to cover for anyone. People very rarely mess up." Students at the Co-op take responsibility for each aspect of their food, with two food treasurers, two menu planners, a bulk and a fresh food orderer, a "warehouse person," and an overseer.

"One reason I decided to live here is that I didn't want to eat institutionalized food," said freshman Emily Smith.

The Co-op began this year housing eight freshmen, and now houses eleven. "I felt hesitant living here at first, " said freshman Brad Birge, "but I decided to give it a try, and I really like it because it *is* so much like a family."

"There is a sense of watching out for each other that you probably won't find at most places on campus," commented John Trapold'83, Co-op president. Jason Krause '83 added, "you could die in a single in Root or somewhere and nobody'd know for two weeks. Here, somebody will figure out if something's bothering you, and talk to you."

Stereotyping does not seem to bother any Co-op residents. "The idea is to let the people mold this place, not to have the Co-op mold people," said Trapold. Mocking a stereotypical image, another Co-op resident joked, "Yeah, like we listen to Hendrix real loud all day and have orgies in the kitchen." Defending the Co-op against the claim that it isolates its residents from any social mainstream, Chris Culver '85 said, "There are 50 people here that you eat meals with and get to know well, whereas the most people you would associate with otherwise would only be ten or so." As president, Trapold serves the Co-op as a representative to the administration, having weekly meetings with Assistant Dean of Students Rosalind Hoffa. "The administration gives us a lot of support," said student adviser Cindy Maybeck. "I think that they see the value in having a living alternative on campus."

Each Co-op member takes pride in the family atmosphere that they have created. "Coming back here isn't like coming back to your dorm," said Maybeck, a senior and first year resident of the Co-op, "It's like coming home."

'The world needs grown-ups, Zonker'

G.B. (Garry) Trudeau, creator of the Pulitzer Prize-winning comic strip "Doonesbury," will take an extended leave of absence beginning January 2, 1983 acording to representatives of Universal Press Syndicate.

"I need a breather," explained Trudeau, 34. "Investigative cartooning is a young man's game. Since the industry frowns on vacations, I'll be claiming a medical leave." Trudeau has been producing "Doonesbury" for 14 years, 12 of them for daily syndication.

The specific length of Trudeau's leave was not announced but the artist indicated he will resume the feature by the fall of 1984. "This is simply a lull in the action. It is not, repeat not, a mid-life crisis."

Trudeau said he viewed the time off not only as a reprieve from the pressure of writing a daily topical comic strip, but also an opportunity to reappraise the characters and review the development of the strip.

"There are a few problems that need to be ironed out. For almost 15 years, the main characters have been trapped in a time warp, and so find themselves carrying the colors and scars of two separate generations. It was unfair to stretch their formative years to embrace both Vietnam and preppy,"Trudeau said.

"My characters are understandably confused and out of sorts. It's time to give them some $20-haircuts, graduate them and move them out into the larger world of grown-up concerns. The trip from draft beer and mixers to cocaine and herpes is a long one, and it's time they got a start on it."

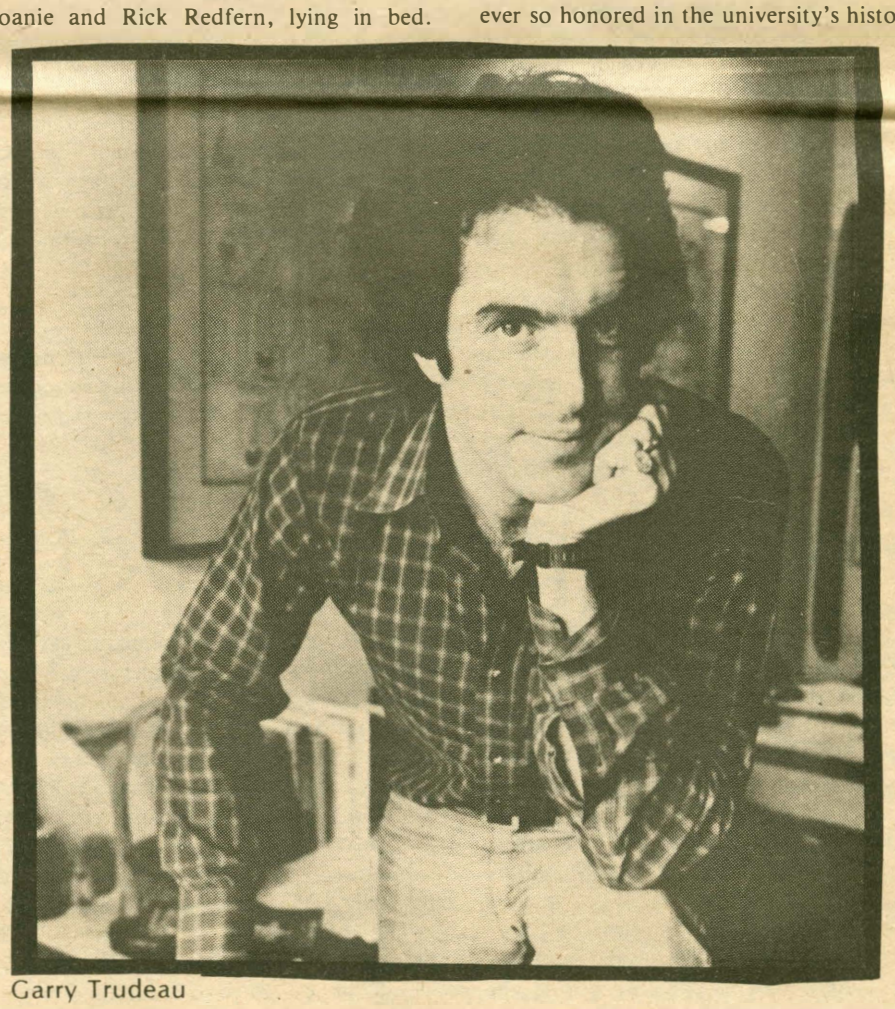
"Doonesbury," which currently runs in nearly 700 papers, began with 28 subscribers on Oct. 26, 1970, and quickly established its reputation for iconoclasm and innovation. The only comic strip ever to receive the Pulitzer Prize, it deftly weaved a cast of engaging, popular characters against the social and political fabric of contemporary America. The remarkable success of the strip brought Trudeau unparalleled attention and notoriety and a legion of admirers who fervently followed Michael J. Doonesbury, Joanie Caucus, B.D. and Uncle Duke through the '70's and early '80s.

No other comic strip has received the attention or has been pulled from so many newspapers as "Doonesbury," and Trudeau has had newspaper readers and editors both praising and damning his work. Among the most controversial highlights of the comic strip's history:

— One of the characters gleefully advising that John Mitchell, Richard Nixon's attorney general, was "guilty, guilty, guilty" before the Senate had even begun its Watergate investigation.

— The introduction of a male homosexual character.

— A scene showing two characters, Joanie and Rick Redfern, lying in bed. They were not married until five years later.



Garry Trudeau

— A strip containing a mail-in coupon, in which it was implied that House Speaker Tip O'Neill was involved in the Korean scandal. Ten mail bags of coupons arrived at the speaker's office before the post office was alerted to stop delivery.

— A two-week sequence that suggested California Gov. Jerry Brown had solicited and received a campaign contribution from an organized crime figure.

— A week of strips satirizing Sen. John Warner, so enraging Virginia Republican leaders that the GOP Caucus of the Virginia General Assembly passed a motion of censure condemning Trudeau.

— A week-long tour of Ronald Reagan's brain, on the eve of the 1980 election.

Trudeau plans to use his sabbatical for study and writing. In the past, he has been a contributor of articles to such publications as "Harper's," "Rolling Stone," and "The New Republic," and he wrote a daily syndicated column for 80 newspapers during the 1980 Democratic and Republican Na- ever so honored in the university's history.

"Doonesbury" has earned its author a number of accolades through the years. In addition to winning the Pulitzer Prize in 1975, Trudeau received an Academy Award nomination and the Cannes Film Festival Special Jury Prize for his co-direction, with John and Faith Hubley, of his animated film, "A Doonesbury Special," shown on NBC-TV. He has been the subject of a *Time* cover story and he has received 14 honorary degrees from colleges that include Colgate, Colby, Penn and his alma mater, Yale, where he was the youngest recipient ever so honored in the university's history.

Look for a Universal Press Syndicate interview with Trudeau in The Spectator's *Winter Magazine, as well as samples of possible replacement comic strips.*

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A headline about John Barth's lecture

by Curtis B. Hane and Andrew Nottman

Introductory paragraph. Line one. On December 6, 1982 a large crowd gathered in the Chapel to hear John Barth, the famous. No good. Too dull. Does little to evoke the reader's imagination. Better yet: capital "j" ohn capital "b," winner of a National Book Award, lectured before a crowded Chapel audience Monday evening. Better, but still not perfect.

In case you're wondering, the above paragraph utilizes one of the many inventive stylistic techniques of John Barth. Barth is a writer of self-reflexive or "Metafiction." Metafiction, characterized by plots that fold in and on themselves and by the author's intrusions on his or her own narrative, was the major topic of consideration in Barth's lecture/reading.

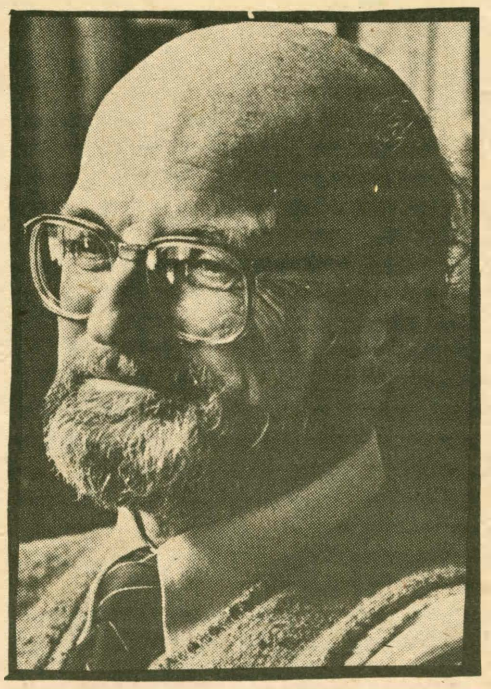
Entitled "The Prose of Poetry of it All — The Phenomenon of the Novel" or "Dippy Verses," the lecture was
by Barth as a combination of
from his works with a discussion of the controversy surrounding modern
The ultimate intention of the lecture was
justify his unique writing style which
comes under attack from critics and fell
authors

Barth, in his informal afternoon conversation with a small group of students, discussed his lengthy literary debate with the late John Gardner, author of *Grendel* and himself an award-winning novelist. In his work of literary criticism, *On Moral Fiction*, Gardner postulated two forms of literature: Primary Literature (literature about life) and Secondary Literature (literature about literature). Gardner included metafiction under Secondary Literature and, according to Barth, referred to it as "bullshit." Barth answers both Gardner and critics in the same: literature is fine if it's just a fresh way of saying what you're writing about — namely, human life. While he may have successfully defended himself against his critics, Barth's lecture was directed towards afficiandos of contemporary literature, leaving the neophyte with unanswered questions.

Rather than simply reading representative examples of his work, Barth chose to deliver an enigmatic monologue cloaked in metaphor. The metaphors, all intended to enhance one's understanding of the state of fiction in the contemporary world, dealt with many diverse topics: Faulkner's desire to be reincarnated as a turkey-buzzard ("the novel is the great turkey-buzzard of Art," according to Barth), the Coast Guard, ospreys, and fishing lines. These metaphors were enlightening to those versed in metafiction; the less enlightened listener found them entertaining but quite meaningless.

Barth assumed his audience to be well-read in both his work and the work of other authors who have influenced him. In order to make sense out of Barth's lecture, the listener needed the solution to his puzzle of disjointed analogies and enigmatic metaphors. Barth wasn't providing the solution Monday night. Instead, the solution was to be found in his works, which he unfortunately chose to largely ignore.

When Barth *did* read from his works, however, he was both engaging and accessible. He ended the evening with readings



John Barth

from his most recent publication *Sabbatical*, and from his yet to be published, untitled novel. The readings both concerned a couple's decision on whether or not to have children "in this late hour of the world." The opening of *Sabbatical* is the beginning of the story of Fenwick and Susan Turner. The closing of the novel describes their decision not to have children. Rather, their progeny will take the guise of a book, their autobiography. In this context, the closing of *Sabbatical* precedes the beginning of the book, the beginning of the actual story they wrote. Thus, the act of creation is eternal due to its circularity. In this example, Barth provides the listener with a clear representation of the devices used in metafiction. Had Barth's lecture included more of such readings,it would have been more enlightening for the audience as a whole.

John Barth is an experience. Witty ("The purpose of introductions is to test the PA system"), opinionated, and immodest ("I'm not full of false modesty. I'm not particularly full of true modesty"), Barth is entertaining while thought-provoking. As he stated in his afternoon session, he is "more interested in stories than in ideas." Our only wish is that he had given us more of the former and less of the latter. One final note: budding writers take heart. Early in his undergraduate career, Barth's stories, by his own admission, "showed no promise, not even any promise of any promise." Yet, when he was told by one of his professors that there would only be two great writers emerging from his generation, Barth responded: "Who needs the other one?"

News on other campuses

by Jon Magruder

Freshman Follies at Williams

A proposal to formally define in a constitution the rules for electing Freshman Council officers, as well as their duties and responsibilities, has raised controversy within the Freshman Council, according to a story in the Williams College *Record*.

The Freshman Council plans social events for freshman throughout the year. The proposal came about because Denys '86, a council member, felt that the lack of formal guidelines for its officers has created "too flippant an atmosphere" within the council.

Admitting that there is "a certain amount of bull" in the proposal, Slater nevertheless felt that a constitution "would be something they could come back to every year; it would set some reference for the officers."

Dean of Freshmen Cris Roosenraad and College Council president Stuart Robinson both said that, in the past, freshmen officers have been adequately appraised of their duties without the help of a constitution.

Warning at Williams

In the "things are tough all over" department, Williams College recently announced that the Class of '86 has received the highest number of academic warnings in four years, according to a story in the Williams *Record*.

The paper reported that a total of 127 of 498 freshmen were warned, or 25.5 percent of the Class of '86. This constitutes a higher percentage of students warned than any class still on campus at Williams received as freshmen.

Most students received only one warning, but 21 received two and four freshmen were warned in three classes.

Mathematics led all departments in numbers warned with 49, while chemistry, with 22 out of the 91 freshmen enrolled receiving warnings, had the highest percentage of any department.

New Board at Bowdoin

A new Executive Board has been elected at Bowdoin College, following a recall motion passed by the student body. Nine members of the original board were re-elected and six new members were chosen from a field of thirty-four candidates.

New officers hold all the positions of leadership on the Board.

The election of a new Executive Board in the middle of the semester followed a referendum vote by the majority of the student body to recall the Board. The referendum was seen as a way of clearing the air after students questioned the means and commitment of the old Board.

Public policy lecture series concludes

by Cam McWhirter

The eight-part "Nation's Defense: Issues and Policy" lecture series ended Thursday night with a lecture given by Dr. Richard Garvin entitled, "Technological Advance, New Strategic Programs and National Security."

Garvin, who presently works at IBM conducting research on advanced military systems, has a long history in the area of military technology. He was a chief developer of the hydrogen bomb and also did analysis work in Korea during the 1950s. Following that he was one of the founders of the President's Science Advisory Committee, or PSAC. This committee was abolished by President Nixon in the early 1970s. Garvin served in an advisory role for the Carter administration and is presently a professor of public policy at Harvard's Kennedy School of Government. He is also a member of the illustrious National Academy of Sciences.

The bulk of Garvin's lecture concerned the technical aspects of present American weapons systems, proposals, and alternatives. Beginning with the MX missile system, presently undergoing debate in the U.S. Senate, he scientifically described its assets and detriments.

"It's primarily the biggest missile we are allowed to build under the constraints of Salt II," he said. He continued to say that this was the primary reason why it is supported. He presented his opinion that it was a tool for arms control discussion with the Soviets: "A ceiling becomes the floor. . . . It is a very bad way to behave," he remarked. He went on to describe the MX Dense Pack theory as strategically unsupportable. Garvin's contention was that the ability of the Soviets to launch additional strikes against the hardened silos is present today. While the proposed MX missiles are estimated to be required to wait one-half hour after an attack for the debris to clear for a proper launch, the Soviets can launch strikes continuously until the American land-based missiles were knocked out. There are many mathematical ways to eliminate the Dense Pack defense system, acording to this scenario.

Garvin did not oppose the MX missile; however, he felt the Dense Pack system to be unproductive. Other possibilities for MX deployment put forth by Garvin included a "piggy-back" submarine system and a small nuclear detonation system to surround the silos. These would be exploded upon the arrival of enemy ICBM's to destroy them before reaching the silo. He summed up the MX section with the statement, "The House was right. Dense Pack should have been rejected."

From this issue he presented several concepts which he felt could provide the United States with adequate security in the near future. "The United States has been totally vulnerable to Soviet missile attack for twenty years, and vice-versa," he declared.

He stated that the United States has no viable air defense system and no ballistic missile defense system in accordance with the SALT treaty. The emphasis, then, must be on deterrence.

Garvin suggested an increase in cruise-missile deployment and conventional weapons in general, although he felt the aircraft carrier and the tank were essentially useless in a modern conventional war. He opposed the possibilities of deployment in space or land as future deterrent policies and advocated the use of submarines due to the unpredictability of sea movement and the difficulties of detection. He said that the US should withdraw its Pershing missiles from Europe since they served no military purpose and hindered the political unity of NATO.

He blamed the present waste in the military on the bureaucrats in the Pentagon. "We should not spend more money than necesary. How could people think otherwise? Many people delegate decisions to themselves because they feel those higher up can't handle it. Many people feel the President or the Secretary of Defense cannot handle such decisions. . . . In this case they are probably right," he commented.

He supported arms control as "a means to an end" but still felt it was an incremental process to eventual semi-disarmament. The military-industrial complex presently dominates the military science field and he felt the elimination of PSAC left no outside objective input into the budget and resource and development process. In the future he hoped that an agency of this sort would be restored; but he considered the present dilemma as structural with the Pentagon battling within itself for budgeting without taking into consideration the need for fiscal responsibility.

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Arts
The Hamilton College Spectator

Watts overwhelms capacity crowd

by Jeff Ballin

On Friday, December 3, world-renowned pianist Andre Watts graced Hamilton's Alumni Gym with a performance nothing short of awesome. A capacity crowd heard Watts perform music from three centuries. Watts began the concert with J.S. Bach's *Partita No. 1.* He performed the six movement dance suite with the utmost clarity, delicacy, and attention to detail. His touch was sure, though never lacking the lightness necessary for Bach, and he superbly handled the complex contrapuntal phrases.

Originally scheduled to follow the Bach was Beethoven's *Sonata in D, Op. 10 No. 3,* But Watts instead substituted Franz Schubert's *Wanderer-Fantasy.* His interpretation of Schubert's sonata without pause was astounding. The *Wanderer* is one of the more famous pieces of piano literature and richly shows the lyric and romantic qualities of the composer. Watts performed the slow sections with an impassioned intensity, and gave the fast passages an energy and brilliance that was overwhelming. Most remarkable was the pianist's ability to bring forth a massive sound from the instrument without sacrificing purity of tone for all out loudness. This mastery of the keyboard is one of Watts' best qualities; one could sense throughout the program that he had a dictatorial control over every sound emitted from the piano. As Watts stormed to the end of the Schubert, the audience rose to its feet with a thunderous wave of applause.

After intermisson, Watts moved forward in time. Pieces by the great French impressionist composer started off the second half. Debussy is one of Watts' favorite composers, and the love and care expressed by the pianist in his playing clearly showed this. The first Debussy piece was *L'Isle Joyeuse*; notable was the fact that this was Watt's first performance of the piece in recital. As with the Bach and the Schubert, Watts shifted his style of playing to accomodate the type of music on hand. From the power and soaring lyricism of Schubert he moved effortlessly to the dreamlike liquid music of Debussy. Watts' hands floated gently up and down the keyboard, concentrating on the minutest of shadings and subtlest bits of expression. Next was Debussy's *Estampes*; this tree movement work consisted of "Pagodes," "Le Soiree dans Grenade," and "Jardins sous la Pluie." Again in these visionary pieces, the gently introspective and serenely charming abilities of Watts were gloriously apparent. The flowing lines were meticulously sculpted, and the more powerful sections were delivered with the utmost of care.

Closing out the scheduled program were two pieces by the Hungarian composer Franz Liszt. Known internationally for his unparalleled Liszt performances, Watts admirably lived up to his reputation. The first piece was a relatively restrained work, *The Fountains of Trevi*; it is different from the more massive and exhausting Liszt compositions in that it concentrates on delicately flowing lines and cascading motion up and down the keyboard. Watts performed it beautifully and brought to it the impassioned spirit so dominant in Liszt's music. This was followed by Liszt's *Trancendental Etude No. 10 in F minor.* The *Etude* is one of those pieces that knocks the hell out of the piano; it is full of pounding and brilliant passages, and requires exhaustive technical abilities to handle its intricate fingerwork. Again notable was Watts' ability to produce a powerful sound not devoid of beauty and clarity. At the conclusion of the *Etude*, the audience was again on its feet, demanding an encore of the virtuoso. Mr. Watts' response was a magnificent interpretation of Frederic Chopin's *Ballade in G minor.* The *Ballade* is one of the premiene pieces of piano literature; over the course of its pages the tragic and reflective qualities of Chopin are dramaticly brought out. The slow sections were played with a noble gravity, and the fast sections with a monumental sense of fire and passion. What I found most appealing was Watts' treatment of the pauses in the music; his ability to infuse a moment of silence with as much intensity as moment of thunderous sound was truly amazing. This use of the pauses added an extra dimension of drama to this very famous work by the great Polish composer.

Watts was as fascinating to watch as he was to listen to. Dressed immaculately in white tie and tails, he exuded a supreme sense of confidence and composure. Those sitting up close gained extra insight by being able to study his facial expressions, his well-controlled hand motions, and even his foot stomping during moments of extreme energy and power. Watts is the consummate artist, a man who loves what he does and who is able to transmit this feeling to those in the audience. Most fortunately I was privileged to have a few words with Mr. Watts after the concert. From the moment of our introduction he displayed the utmost courtesy and willingness to talk. I asked Watts for some thoughts concerning the program and his approaches towards the different pieces. For him the Debussy pieces were the more physically and emotionally demanding. As he said, once a piece like the Schubert is learned (with all its grand and dramatic passages) it eventually plays itself, but with Debussy the artist must be constantly paying attention to the minutest of details and shadings, and always thinking, reacting, and emoting. This idea of unrelenting attention to what one plays is central to Watts' attitude toward music; as he stated, "a person must play the piece, not just the piano." As for the composer he finds most difficult to perform, he cited Mozart, whom he considers to be always challenging and problematic.

Although our meeting was short, I felt I gained a good insight into the man and his music. Watts' genuinely pleasant demeanor and his willingness to discuss music made me feel quite at ease while speaking with him. (Probably the only unfortunate thing about the evening was that Hamilton's musical community did not have a chance to speak with Watts.) It's truly refreshing to meet an artist such as he, who, after nearly twenty years in the public eye, has not lost his love for his art nor his desire to bring this art to people.

Music for the mind, not the spirit

by Geoffrey Pomeroy

The Oratorio Society's performance Tuesday night, though intellectually stimulating, left a little something to be desired. The performance, divided into three parts, consisted of: three arrangements of *O magnum mysterium*, a rendition of *Quare fremuerunt gentes*(Michel Richard Delalande, 1657-1726), and *Laud to the Nativity* by Ottorino Respighi (1879-1936). Notable soloists were Diane Prentice, Patricia Durante, and Jeffrey Linebeck in *Quare fremuerunt gentes*, and Lauralyn Kolb, Raymond Larzalere and JoElyn Wakefield Wright in *Laud to the Nativity*. The range of pieces was broad on a time scale and focused on the birth of Christ as subject matter. Somehow the performance just did not manage to bring the audience into the spirit of things, and the orchestral accompaniment was some times a bit too loud for the soloists.

The choice of pieces may have had something to do with the audience's generally unexcited reception. Only two of the five pieces fell into conventional style. Two others were relatively modern compositions, while yet one other piece was a Gregorian chant. This chant was one of the three pieces making up the first division of the performance. The other two variations of *O magnum mysterium* were by Tomas Lius de Victoria (1548-1611) and Francis Poulenc (1899-1963). It is interesting to note that the Poulenc version resembled the original chant more than that of de Victoria. De Victoria's version of the chant was mixed homophony and polyphony creating a swirling feeling definitely distant from the eerie homophony of the original chant. The Poulenc version harkened back to the original chant in its almost complete homophonic texture. The accentuation between the voice lines however created a new effect which served to create a feeling of glory lacking in the chant.

Quare fremuerunt gentes or "Why do the nations rage?" was the next piece. Structurally and technically, it was an enjoyable and interesting piece. The orchestra often seemed to drown out Jeffrey Linebeck, which was a shame since he seemed to sing well. The alternation between choir and solo was effective and moving, as was some powerful word painting.

The last piece, *Laud to the Nativity*, was a modern composition of the nativity score. As a modern composition it sent the usual shock waves through the audience. It was difficult to get used to the long, drawn-out, almost flowing orchestral accompaniment. The performance was however, well-executed with especially nice renditions of the solo parts. The music was not something to sit back and relax to as a lot of the structure was very complex and interwoven, often far from what was expected. The highlight of the piece came near the end when the soloists and the chorus sang in a rousing rejoice of the birth of Christ.

On the whole, the evening was enjoyable and intellectually stimulating. The performance was well-executed, although the pieces were difficult and perhaps too different for the greater part of the audience.

Oratorio in concert — Harris

The Spectator announces its First Annual photography contest. This year's theme is "Hamilton Captured." All photos must be black and white and printed eight by ten. Any student may enter, with as many photos as desired.

Entries must be mailed to *The Spectator*, Box 79, by January 10, 1983. Photos will be judged on subject, originality, and aesthetic value. The winner will receive a cash prize of $25 and will be published along with two runners-up in the Winter Magazine.

Lightening (sic) strikes

Let us thank, in advance, all worthy English majors who will write to correct orthography and grammar. Thank you.

Marvin Gaye — *Midnight Love*

Marvin had his first hit 20 years ago and, now that he is touching 40, it is plain to see that he is still growing. His incomparable voice perfectly compliments the largely synthesized sound, giving the whole effort a glorious feeling of a man venturing into areas few have previously explored.

Eddy Grant — *Killer on the Rampage*

Eddy Grant is a man whose time has come. He has the international market sewn up, he has a single and an album at the top of the British charts, and he has the genius phrase; "Funky in the most peculiar way." Listen in and find out.

Lene Lovich — *No Man's Land*

Lene was very new four years ago. Her sound has been prostituted badly by other 'artists' ever since. Now is the time for her to release something of a departure. She doesn't.

Devo — *Oh, No! It's Devo*

The Spud Boys seem to have accepted the No Scope, No Incentive set-up of their American Society and come up with a totally out-of-sync episode in American Rocks' conservative tapestry that is so unscrupulously unforgiving and toffee-nosed that it is extremely entertaining. Point is, will anyone get the point?

Madness — *The Rise and Fall*

The Nutty Gang has grown up. In the continuation of a process they have been undergoing since the release of *Grey Day*, Madness has come up with a seriously intelligent concoction as opposed to the nuttily intelligent ones of before. It may be called *The Rise and Fall* but madness is surely on the rise.

Grace Jones — *Living My Life*

A big gamble for the Queen of Clubs to break from the mold which brought forth *the* LP of 1981 — *Nightclubbing*. She succeeds with one track, "Nipple to the Bottle," co-written with ace drummer Sly Dunbar. The current single goes into sexual politics and succeeds in its tone more than a "whole library of raging feminist literature" — *I won't give in/I won't feel guilty/rant and rave/to manipulate me/From the nipple to the bottle/Never satisfied.* The only real flaw in the whole undertaking is the unfortunate propensity to allow weak melodies to ride on the lush rhythms.

Michael Jackson — *Thriller*

Whatever happened to the Michael Jackson we knew four years ago? He now presents us with some cretinously bad piece of too-cute-to-be-true pap in criminal collaboration with the 'great' Macca* — and, as if that is not painful enough, shoves this stinker down our throats. "Off the Wall" was a scorching conclusion to the great disco party, a final fling before conscience and politics reared their ugly heads. It is to be hoped that Jackson and Quincy Jones had some fun over the intervening years, that they did not spend all that time coming up with a non-thriller that sounds like it was made before "Off the Wall". Jackson has matured, yet he still has the vigor of youth; it is a great pity that Jones does not manage to give his voice the glistening framework in which to stretch out and run.

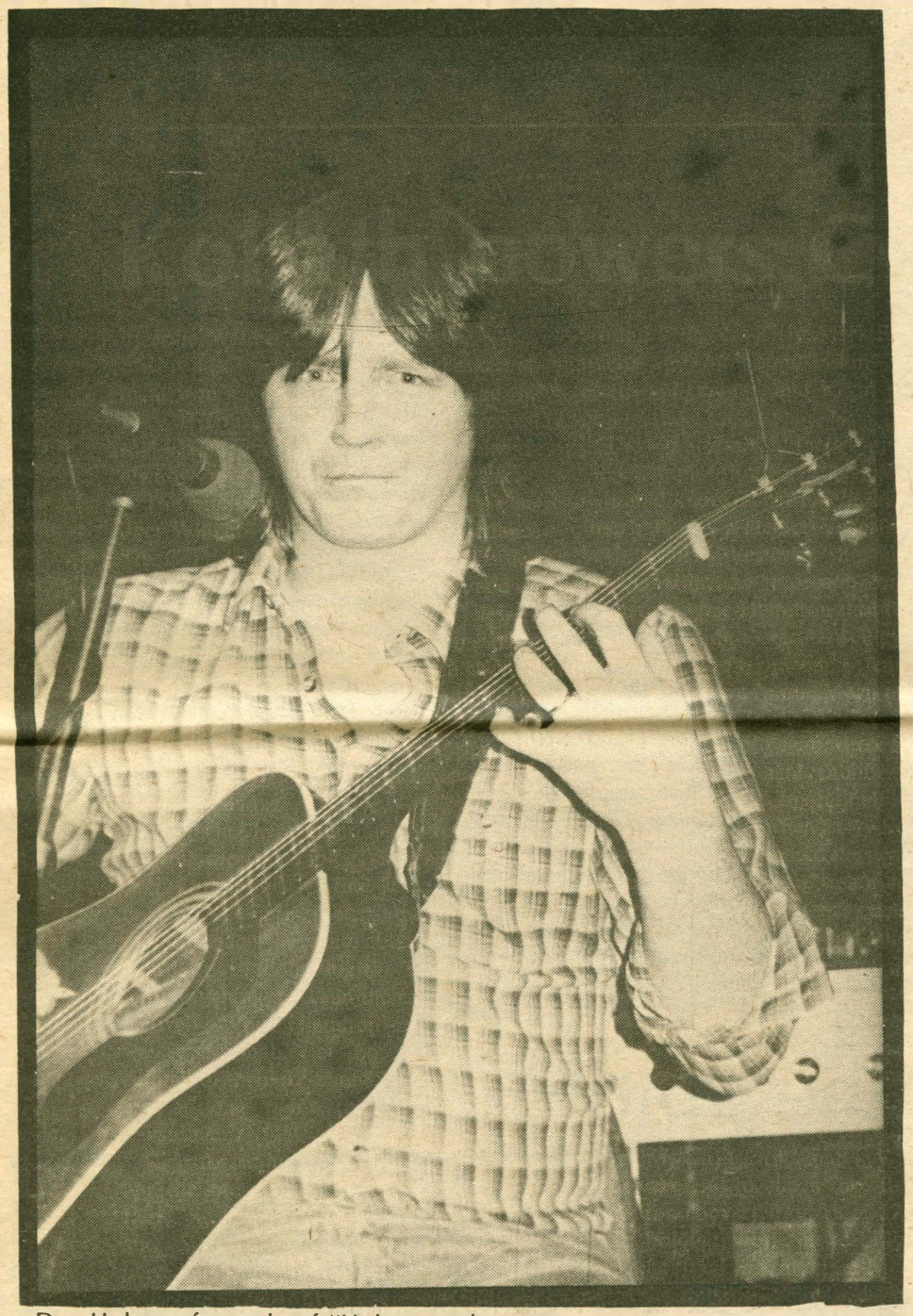
And who could bolt without a final strike?

Phil Collins — *Hello I Must Be Going*

As the principle architect of Genesis' metamorphosis from dinosaurs of detestable 'ArtMegaTediumRockSmiths' to continuing pop chart fodder, Phil Collins is obviously in a terrible quandry. His attitude to 'Pop' is essentially ambivalent — he is mortally afraid of the triviality associated with the medium; however, he realizes that the redundancy of his previous forums no longer fools the market. In response to this dichotomy (artsy enough for you?), he exudes this little number, full of silly tunes and pedantic arrangements, the end result of which combines the worst of all possible worlds with none of the saving graces frequently misassociated with the art-pop form.

— Mark Pisani

*Answers on a postcard please to Box 547



Dan Holmes. formerlv of "Holmes and Mancini," at this week's Wednesday Night Live. **Bonitto**

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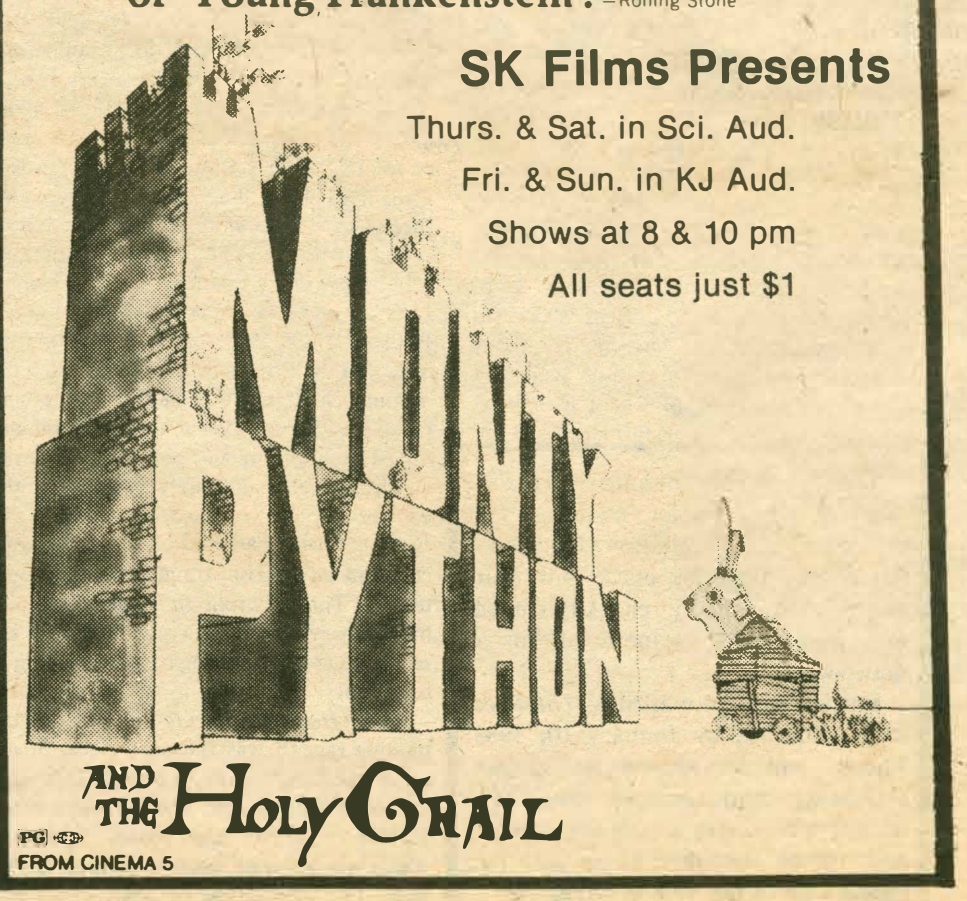


Dance workshop offers eclectic selection

by Loch Phillipps

Before I begin to consider the Dance Workshop in earnest, I think it might be useful to inform the entire community of the problems inherent in writing reviews for *The Spectator*. To criticize anything at Hamilton in a supposedly acceptable way, a columnist must walk a line somewhere between honest feeling and complete prostitution. With honesty as a goal, the critic must keep in mind that people here cannot withstand criticism. No one understands that criticism can be made useful or ignored, without any adverse affect. If an artist does not know what to learn from and what to overlook, a quick vacation in the Bowery might come in handy. Even if we are students and not yet artists, as Ms. Bargh believes, it remains pure stupidity to allow oneself to be stifled by criticism. With that made clear, here is the typically simpy recognition you've all begged for. Maybe you'll learn from my positive comments anyway.

The most noticeable of all the pieces in the Workshop was *Puletto*, a choreographic collaboration of Nan Hellerman and Barbara Rinaldo. It stood out primarily because it made the sole attempt to evoke an emotional response from the audience. It was my favorite because I prefer to think of art as an emotional rather than technical medium. Nan's solo dancing made use of humorously unorthodox movements to convey energy and happiness. The audience's enthusiastic response indicated that her attempted communication was not a wasted effort. Few of the other dances came close to creating the excitement and intensity of feeling that *Puletto* cultivated.

In some cases, admittedly, the avoidance of emotionality was an intentional choice of the choreographer. Mary Paula Hunter, for one, seems to be more inclined towards synchronized mechanical movement than to expressions of individual technique. In both her pieces, *An Emergency Situation* and *Petrochemical Mom*, she uses larger numbers of female dancers and jerky, angular movements. The movements worked well with her chosen accompanist, Laurie Anderson, to create a feeling of alienation. This alienation, in turn, was made to seem inescapable by the lack of overall movement. A dancer might solo or duet or even partake in small talk for a moment, but would always return to the dance's small mechanical society.

Frozen Castles, choreographed by Nancy Bernard, seemed to have a similar intent and was well-adapted to the music of the Talking Heads. Especially interesting were some of the shapes made by the six dancers. In lines and circles they formed shapes that pointed towards the music's African origins. The limited appearance of solo movement helped create the communal atmosphere of tribal life.

A human motion machine **Horak**

In a not dissimilar way, the not-so-bad choreography of Cynthia Walsh in *Vexed* successfully captured the essence of surf music. It was one of my favorite pieces. The tight unity of the choreography emulated the mindless nature of the music without destroying any of its energy. The tempo of movement so closely followed the beat provided by the Chantrays that, at climactic points, I leaned forward to hang ten in my seat, on the verge of joining the well-organized party.

It was especially appropriate that *Vexed* was preceded by *Waves,* choreographed by Susan Prockop. Using music by Hamilton's own Herb Lockwood, Prockop successfully created the serene beach scene that would become Walsh's party playground and survive it. Despite the fragility of movement, I had no fear for the beach's longevity. The waves caressed, and did not erode it, and their incessant action made it clear that a beach would always be necessary to receive them.

Equally flowing was Christa Santangelo's *De Trois*. The use of three dancers in all possible combinations without sacrificing overall continuity worked well to match the subtleties in the musical accompaniment. As Rampal's flute wandered purposefully, one of the dancers would subtly detach herself from the group for a short time. The closeness of some of its linear arrangements helped the dance maintain a visual consistency to coincide with the consistency of the music. Anne Sirkin's *On The Verge Of One*, as the title might suggest, worked within a similarly controlled framework. The individuality of the two dancers was deemphasized in favor of a concern for their relationship to one another. This relationship was often stressed beyond any strict correlation with the accompaniment and the dance was allowed to stand autonomously on its own.

Distinctive within the workshop were the two ballet pieces, of which I preferred Peter Portnoy's *Parnassus*. To a non-connoisseur like myself, classical romantic themes, as in *Peasant Pas de Deux*, are tired and rarely sustain much interest. *Parnassus* put ballet's precision and always impressive pointe work to more interesting use by nearly ignoring traditional sex roles and synchronized repetition. Portnoy allowed each dancer to display their individual technique without completely eliminating the male-female duet. The duets themselves remained easily distinguishable, depending upon which partner Portnoy worked with and how her personal style combined with his.

Portnoy also choreographed *Pas d'un,* which was designed for an untrained dancer. With this in mind, the dance consisted primarily of slow, sweeping upper body movements. Portnoy concentrated more on displaying his dancer Janis DeLucia's natural talent than he did on utilizing the available space and varying the tempo. The final result was a gentle piece that made the most of DeLucia's grace and hid any evidence of her lack of training.

The most far-reaching of the pieces was the *Video Dance*. Choreographed by Prockop, Sirkin and Walsh, the piece demanded unwavering attention from those wishing to uncover its essentially unified theme. The aim of the dance was to visually describe the effect of space on a given set of movements. To this end, the dance was performed in the Glen, on a squash court and on the library steps on video, and live in the packed dance studio. Prockop even went so far as to exit one of the studio's doors to return through the other, making full use of the List Arts Center.

Curtain call for the show followed its least impressive piece. *Clambake*, choreographed by Nathan Letts, Harry Rasphunaterelli and Lore Stanziano, was a fine example of the sort of tomfoolery that cannot be called art. Beginning with pretentious dialogue, the dance moved through several sloppily executed movements to finish with a complete misuse of the barre. Fortunately, it lacked the impact to mar the entire workshop. This year's first workshop must be seen as an indication that the dance department is improving rapidly.

Brass choir performance a little flat

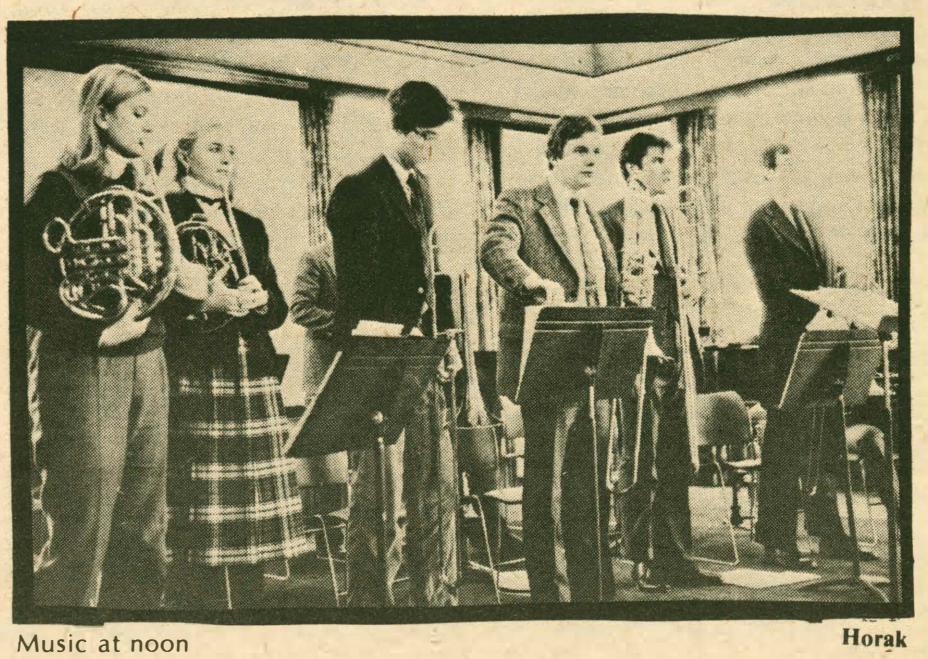
by Bill Dentzer

On Tuesday, December 7, the Hamilton College Brass Choir, under the direction of Charles England, lecturer in music, performed at Noonmusic in the Bristol Campus Center. The program was a mixture of Renaissance music and secular and religious Christmas carols, ending with an audience sing-along of more Christmas favorites. Although the concert was enjoyable, it was clearly not the group's best effort.

The concert opened with "Renaissance Music for Brass Choir," arranged by Stephen Bonta, Hamilton music professor. Despite a small intonation problem in the trumpet section at the beginning of the first movement, the piece was performed admirably. But a lack of dynamics, a problem that was to plague the group throughout the performance, detracted from Mr. Bonta's arrangement. The second selection, J.S. Bach's "Contrapuntus I," demonstrated the group's other major flaw: sloppy entrances. Once playing, the musicians handled the beautifully counterposed piece very well; the difficulty seemed to be a lack of confidence among the players. Johann Pezel's "Dance Suite" closed the first part of the concert. Again the entrances were weak, but overall performance was good, with good technique demonstrated by trumpeters Poole and Rosenfeld.

The concert took on a holiday theme with Mel Torme's "The Christmas Song," perhaps better known as "Chestnuts Roasting on an Open Fire." The band appeared to dislike the arrangement as much as I did. Poole's embellishments, whether written or improvised, simply did not work. Although the French horn displayed beautiful tone several times, the whole piece seemed to plod along as if half dead. And why was the trumpet section snickering?

Yet the next three carols, "Jingle Bells," "God Rest Ye Merry Gentlemen" and "Silent Night," more than compensated for the group's previous shortcomings; it seemed as if the players had finally come alive. Arranged by Wilfred Bob Roberts, all three pieces were designed to show off a "nice mellow modern sound for brass," as England said. For those of you who prefer traditional renditions of Christmas carols, you may not have appreciated the modern, jazzy sound of these arrangements. To me they were refreshing; new and alive harmonies gave these old favorites new depth and a beautiful though unconventional feel. "Silent Night" was particularly exceptional, and the performers rose to the occasion.



Music at noon **Horak**

The Choir played four more carols, "The First Noel," "O Come All Ye Faithful," "Hark the Herald Angels Sing," and "Joy to the World," to which the audience was invited to sing along. Although many people left before the singing started, some stayed on till the end, urged on by England and accompanied enthusiastically by the Choir. It was a pleasant conclusion to a concert that, at times, seemed to lack enthusiasm.

Film: Torless is looking for the Holy Grail

***Looking For Mr. Goodbar*. Starring Diane Keaton. Directed and adapted for the screen by Richard Brooks. Based on a novel by Judith Rossner.**

"Goodbar" is difficult to appraise because it attempts to illustrate too many evils in a linear manner. Roughly speaking, its dramatic development starts us out with the young Theresea Dunn in English class being praised for her eloquence and frankness of expression. Desire and its fulfillment are introduced at this point and linger throughout the rest of the film.

Between Ms. Dunn's family life, love affairs and role as a schoolteacher, one may ask where one is being taken to. Within the film's first 20 minutes, its prevalent themes of religion, loneliness, abuse, fear, shock, suicide and marriage manifest themselves in a harsh cinematographic language where trite cliches are repeated until one no longer asks where we're going: straight to hell on the slippery ladder of pride and hedonism seems to be our path until the end. This main progression is countered with the touching classroom scenes wherein our heroine 'does good,' as if this fact alone would make us ask, "Why is she so split in her affections?" Some answers, such as a family life which makes a riot look like a quiet get-together among invertebrate and a slow but sure falling from innocence, seem to suggest that Theresea's external reality is at fault.

Such a question is never really asked, though; it is assumed that she is a product of her environment. On the other hand, whether she is truly evil or not cannot be gleaned from her actions. She wants something. We assume it's love, but at its offer we hear words like "puppy dog looks which just drive me crazy." So, she wants action, she finds it in sleazy bars and with the pick-up scene. She seems content with her dual existence and her accentual independence from family and amorous ties.

Instead of exploring her possible regrets, the drama just keeps on plunging downwards towards damnation. One walks away with a feeling that all those things you heard about and experienced before in life can be experienced with deeper pain. The "why," however, is not produced. Through development, it is forced down our throats in a unsettling manner, "cause life is horrible, baby" for every moment, for everyone.

— Mark Greene

***Young Torless*. Adapted for the screen and Directed by Volker Schlondorff. Based on a novel by Robert Musil. In German with English subtitles.**

Volker Schlondorff's *Young Torless* is the story of a young, newly-arrived boarding school student who becomes involved in a plot to torment a classmate, a boy forced by circumstances to become a willing accomplice in his own humiliation. Torless becomes a spectator and a commentator on his contemporary's dilemma — he is at once both incapable of understanding the motives of either the victim or his oppressors, yet unwilling (or psychologically unable) to bring himself to report what he has seen. *Young Torless* is a study of the degree to which we are capable of abandoning the dictates of reason, putting ourselves instead in the service of irrationality.

Schlondorff's first film (his latest is *The Tin Drum*) is not at all what one would expect from a director who served his technical apprenticeship under such idiosyncratic film-makers as Louis Malle and Alain Renais. *Young Torless* is a straightforward, technically accomplished film which does not attempt to alienate us from its narrative or ask us to sort out its disjointed imagery. Spectators need not fear the usual filmed European nightmare.

The film is not without its flaws. I wonder about the degree to which *Young Torless* successfully integrates its themes with the drama at hand. Often, the film allows its characters to tell us about their concerns and activities when it might have given them dramatic representation and, similarly, the plot is sometimes interrupted by incidents which advance the film thematically or symbolically, but not dramatically. Had the expository, the metaphorical, and the dramatic elements of *Young Torless* been better integrated, the film might have moved at a brisker pace and worked toward a more dramatic conclusion. As it is, I think we're left wondering if Torless's final speech about our capacity for inhumanity and our own emotional reactions to the spectacle we've just witnessed aren't somehow incommensurate.

Also, *Young Torless* does suffer a bit, perhaps inevitably, from the inexperience of its young cast. Schlondorff obviously intends us to read Torless's anguish and indecision on his teen-aged face, but we're often unable to see young Torless's dilemma there.

By the above, I do not mean to suggest that *Young Torless* is undramatic or uninteresting, only that it is a very good film which may have been even better. *Young Torless* boldly deals with the sort of moral issues which most American and European films of the same period (1966) tended to shy away from. It is a remarkably adept directorial debut for a man who, with his recent work and particularly with *The Tin Drum*, has advanced into the front ranks of his contemporaries.

— Joseph J. Lopez

Monty Python and the Holy Grail. **Directed by Terry Gilliam and Terry Jones.**

Right. I know this flick is directed by Terry Gilliam and Terry Jones. I know the Monty Python team is in it: John Cleese, Michael Palin, the other two and the rest of them. The movie is *Monty Python and the Holy Grail*. It's an unusual movie . . . If you get lost in the rest of this review, don't get your knickers in a twist — just don't see the bloody movie.

The appreciation of British humor is a love-or-hate affair. Do you see anything amusing in a fully-amputated knight still wanting to fight, an argument over the relative sizes of African and European swallows, Sir Lancelot's realization of his lust for blood via men, women, and chidren, or modern day police in the Cornwall of the Camelot era?

Yes? Charming. Toddle off to KJ or Science and have yourself a "bril" ninety minutes. Actually, after all is said and done, I think I enjoyed myself. The situations in the plot are irregular, but since you will have surrendered your dollar, you might as well laugh at the team's often offensive insanity rather than be offended by it.

Terry (that's both of the aforementioned loonies) does a dandy job of directing the picture. Their efforts range from skillful use of intentionally simple (typically British) animation to the sacking of several sets of producers before the opening credits are off the screen. Maybe that's why there aren't any closing credits . . . strange movie.

The Python team is clever. They caught me laughing several times, and I could never explain why I was laughing. I laughed when the knights-who-say-ni said "ni." I laughed when French knights, led by Cleese, plonked a huge cow over castle walls in King Arthur's general direction. I laughed when Arthur hand-grenaded a paranoid killer white rabbit into fatal obscurity. I laughed when apparently humorous faulty logic allowed a mob to burn a suspected witch. I laughed when Cleese and crew dumped garbage and other foul-smelling substances (you guessed) on Arthur and crew.

I'm very embarrassed if you want to know the truth. I laughed, which should mean I had a good time, which therefore makes me grateful to MP. But why did I laugh?

I think the reason for Python's success is also why British humor is in many ways far superior to American comedy. Visual humor is dependent on situations and scenes that induce the audience to laugh. These attempts usually either work very well or terribly. Unlike many American teams, MP know their scenes and concepts are often ridiculous and stupid, and they play the ridiculousness and the stupidity for all of their worth. They write the excuses for dialogue and conceive the wacko scenes, and use these as launching pads for ever increasingly loony situations. Python's work is evidence that overkill can be amusing when those committing the murder know it, and refuse to take themselves seriously.

The movie is not outstanding. Most of what is not overkilled falls flat on its face, which is the same risk the team ran more successfully on television for years. Dealing with a full-length (though by no means complex) plot poses problems. They cope with the plot by tying together dozens of loosely connected skits, some much better than others. The transitions between scenes are often disjointed although this frequently adds to the laughter.

The greatest failure is the pathetic copout of an ending. I left the movie angry because a team like MP could have parodied (travestied, rather) the one-dimensionally optimistic conclusions of the great epics like *Ben Hur* and *Spartacus*, but instead took the movie farther than my mind is willing to go. This is a great end-of-term selection, but one I shall forget very shortly, I think.

— Tom Randolph

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One-acts erratic but encouraging

by M. Gabriel Williams

Last weekend before a rapt audience in List Recital Hall, the Alexander Hamilton Players presented their fall productions. Three short shows were performed: *The Browning Version* by Terence Rattigan, *The Devil and Daniel Webster* by Stephen Vincent Benet and *Sorry, Wrong Number* by Lucille Fletcher.

The Browning Version began the theatrical evening and was by far the best of the three shows performed. The plot centers around an aging professor in a boys' boarding school who is being forced to retire without distinction and without a pension. The professor, Andrew Crocker Harris, allows us to see the anguish that befalls one who has dedicated his life to his profession while seemingly always receiving the proverbial kick in the teeth.

His life is complicated by his wife, Millie Crocker Harris, who displays an open dislike of her husband's profession and a disdaining contempt of him personally as well. Her boredom manifests itself in a series of affairs with men, notably Franker Hunter, a young teacher and colleague of her husband. The realism of this show is completed by the presence of John Taplow, a student of Mr. Harris who is the epitome of a boy who wants to pass on to a higher grade. Taplow is humorous, but he is also sensitive which he displays when he gives Harris a book as a farewell present.

Ted Curtis portrayed Andrew Crocker Harris, and if there is a word to describe his performance, it must be excellent. From the very beginning, Curtis displayed a sense of poise, confidence, and competence that brought his character stunningly to life. Curtis was the most natural of the performers; his delivery was clear and his moments complimentary. He was complimented by the performance turned in by Janis DeLucia (his wife in the show) who convincingly left one with the emphasis that she was indeed a bitch. I found DeLucia's movements at times uncomfortable as well as disconcerting to view. Nowhere to be found in her performance was the confidence or comfort displayed by Curtis, but it was a fine performance at any rate. Alan Wolfe as John Taplow turned in a credible performance, as did Rob Rothschild, Peter Tortolani, Cathy Thomas and Tripp Ryan.

The shortcomings of this show were directly related to problems with direction. In certain scenes backs were turned to the audience, and problems occurred with the pacing of the show. Another problem was the placing of certain props, i.e., the couch. Different positioning would certainly have led to blocking with which the performers could feel more at ease.

The Browning Version was a well-done show. There was enthusiasm and an air of proficiency that the Hill seldom sees. To all of the cast and the production staff of it; Damn good job!

I must start my critique of *The Devil and Daniel Webster*, the second offering, by asking one question, "Who chose it?" The show is basically simple in nature and one I believe not suitable to a college audience. The show is a story of a young man, Jerby Stone, who sold his soul to the Devil in return for certain considerations. The Devil shows up at his wedding day fully expecting to cash in on his investment and the conflict begins. The Devil's right to collect is challenged by the erstwhile citizen and pillar of New Hampshire society, Daniel Webster. In front of a jury of infamous souls from the past, lo and behold, Webster wins Stone's life back for him.

In critiquing this show, I am reminded of the Saturday Night Live skit of Dan Akroyd when he portrays the host of a program called *Bad Theatre*. From the beginning, this show is a myriad of mistakes and confusion. The opening scene was garbled, the diction was poor, and the blocking haphazard. Backs were turned to the audience, while much of the dialogue was superfluous and delivered in such a manner as to render the show ridiculous. On top of these problems, the pacing of the show was erratic; sometimes slow, sometimes too fast.

There were positive factors of this show, and they exist primarily in the performance of certain characters. Tom Marvel as the Devil turned in a credible performance as did John Blau, Courtney Soling and Sandra Hodemaker. All showed a great deal of energy, and it should be noted that the dismal end product was really not their fault. A lack of direction was evident and many of the problems were not from the performers, but a series of mistakes that should have been ironed out by the directors.

A scene from *The Browning Version*

A woman overhears a telephone conversation in which two men are plotting to murder someone. Horrified, she calls the operator and the police and tries to convince them of the serious situation. Needless to say, they do not listen and someone is indeed murdered — the woman. This was the essence of the third show, *Sorry, Wrong Number*, and the end product was a mediocre production.

Jennifer Atkins played the beleaguered, hyperactive Mrs. Stevenson who overhears the conversation. As with all of the shows, there was a problem with pacing. The performance was high-keyed throughout and did not allow for a transition of moods or speech. She was realistic, she was dynamic, but her persistent high-intensity performance also bordered on being irritating. Her performance was complimented by Lorne Harris, who played the disinterested police sergeant. The show was short, the pacing erratic, the performance mediocre.

Student theater is a refreshing, essential part of campus life. The need to approve or disapprove is irrelevant. What matters is that support exists and that criticism be based upon constructive intent rather than apathetic malice. The evening was encouraging and I shall certainly attend future student productions. Will you?

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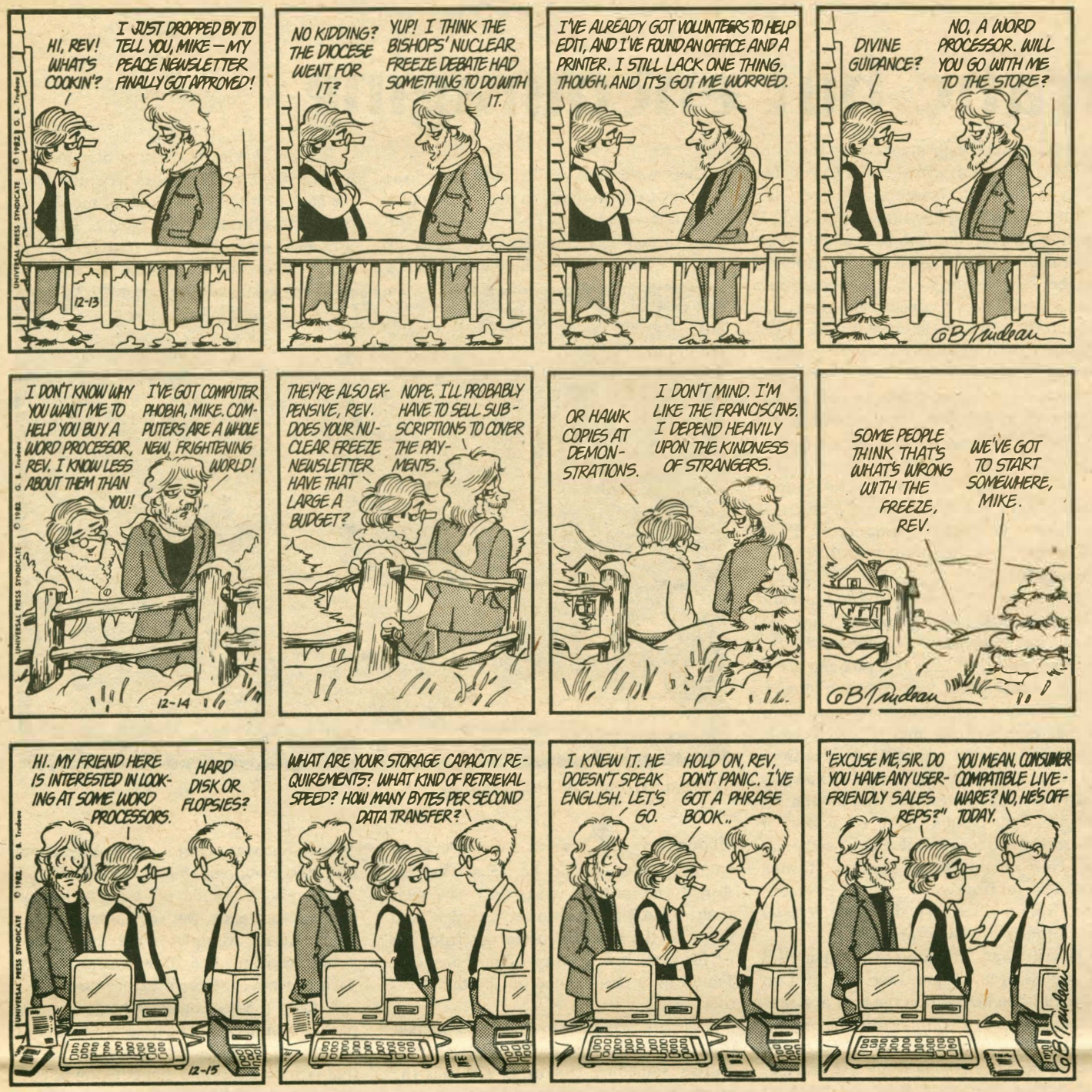
HI, REV! WHAT'S COOKIN'?
I JUST DROPPED BY TO TELL YOU, MIKE — MY PEACE NEWSLETTER FINALLY GOT APPROVED!
NO KIDDING? THE DIOCESE WENT FOR IT?
YUP! I THINK THE BISHOPS' NUCLEAR FREEZE DEBATE HAD SOMETHING TO DO WITH IT.
I'VE ALREADY GOT VOLUNTEERS TO HELP EDIT, AND I'VE FOUND AN OFFICE AND A PRINTER. I STILL LACK ONE THING, THOUGH, AND IT'S GOT ME WORRIED.
DIVINE GUIDANCE?
NO, A WORD PROCESSOR. WILL YOU GO WITH ME TO THE STORE?
12-13
I DON'T KNOW WHY YOU WANT ME TO HELP YOU BUY A WORD PROCESSOR, REV. I KNOW LESS ABOUT THEM THAN YOU!
I'VE GOT COMPUTER PHOBIA, MIKE. COMPUTERS ARE A WHOLE NEW, FRIGHTENING WORLD!
THEY'RE ALSO EXPENSIVE, REV. DOES YOUR NUCLEAR FREEZE NEWSLETTER HAVE THAT LARGE A BUDGET?
NOPE. I'LL PROBABLY HAVE TO SELL SUBSCRIPTIONS TO COVER THE PAYMENTS.
12-14
OR HAWK COPIES AT DEMONSTRATIONS.
I DON'T MIND. I'M LIKE THE FRANCISCANS. I DEPEND HEAVILY UPON THE KINDNESS OF STRANGERS.
SOME PEOPLE THINK THAT'S WHAT'S WRONG WITH THE FREEZE, REV.
WE'VE GOT TO START SOMEWHERE, MIKE.
HI. MY FRIEND HERE IS INTERESTED IN LOOKING AT SOME WORD PROCESSORS.
HARD DISK OR FLOPSIES?
WHAT ARE YOUR STORAGE CAPACITY REQUIREMENTS? WHAT KIND OF RETRIEVAL SPEED? HOW MANY BYTES PER SECOND DATA TRANSFER?
12-15
I KNEW IT. HE DOESN'T SPEAK ENGLISH. LET'S GO.
HOLD ON, REV, DON'T PANIC. I'VE GOT A PHRASE BOOK..
"EXCUSE ME, SIR. DO YOU HAVE ANY USER-FRIENDLY SALES REPS?"
YOU MEAN, CONSUMER COMPATIBLE LIVEWARE? NO, HE'S OFF TODAY.
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WELL? AREN'T YOU GOING TO TAKE HER OUT FOR A SPIN? MIKE?
"PLEASE BE PATIENT WITH ME. THIS IS MY FIRST HANDS-ON INTERFACE."
12-16
ATTENTION. YOU HAVE JUST INTERFACED WITH THE PC 1200-II..
GOOD LORD! WHAT'S THAT?
THE SPEECH SYNTHESIS MODULE.
I HAVE 16K BYTES RAM, BUILT-IN BASIC, 3 TONES FROM 110 HZ TO..
HOW DO I TURN IT OFF? IT'S SORT OF RATTLING ME.
MAYBE YOU NEED SOMETHING MORE COMPATIBLE.
WE DO HAVE A SOFTER LINE OF SOFTWARE FOR THE PC 1200-II. LET'S TRY USING THE NEW "MELLOWSPEAK" DISK..
HEY, BABE! HOPE YOU'RE HAVING A NICE DAY! LET'S GO FOR IT!
NOW, THAT'S MORE LIKE IT!
12-17
.. AND THIS IS THE ONLY OTHER COMPUTER BESIDE THE APPLE II WITH THIS CAPABILITY.
WELL, I THINK IT'S ALL I NEED. I'D JUST BE USING IT FOR WRITING.
WRITING? WRITING WHAT?
ESSAYS. MEDITATIONS ON NUCLEAR WAR AND OUR MORAL RESPONSIBILITY TO AVERT IT. THE BIG PROBLEMS.
YOU MEAN, YOU'RE TRYING TO FIGURE OUT HOW TO AVERT NUCLEAR WAR?
SOMETHING LIKE THAT.
I THINK THE ATARI CAN DO THAT. FELIX! DOESN'T ATARI MAKE A PEACE PACKAGE?
YOU MAY BE IN LUCK.
12-18

SPECTATOR PERSONALS

Karen,
"Think of me
'Cause I will always be
Thinking of you always."
— I'll miss you!
— J (Slime Dog)

K.L.W. (You know who you are),
Q: Who loves you?
A: The hairy handed gent
who runs amuck it Kent!
Love and MISS you,
Foose

N —
When you start me up, I wanna be your SLAVE!
— E

P.V. —
One of these days, you're going to get what's coming to you.
— A.W. (D.W.?)
P.S. Isn't falling in lust fun?

To the better half of El and El Productions Inc. —
You're a beautiful dancer and a beautiful woman.
— Bonzai

E-Bell,
You and your O. book are a 7.5!
Watch out I'm going for it.
C & C

From Israel, Good Luck Wishes On Finals. . . And Happy Holidays.
Laura, Susie

Herr im Restaurant: Herr Ober, da ist eine Fliege in meiner Suppe.
Ober: Ja nun, was erwarten Sie fur eine Mark funfzig?

Fiddler: Do-oo we love you??
We DO! We DO!
- Vicious Kitty Love and the Thunderbunnies

Steve B. —
Luscious chin!
— A Fan

Thunderbunnies, Roadies, Groupies:
Happy Holidays to all, and to all a good night!
— Vicious Kitty Love

Hi Kevin,
Love and Kisses
S.S.

KLG —
Merry Christmas!
L & K,
S.S.

Root 200 —
Happy Holidays
— me again

Bouge,
Crew and Stu.
I wish I were you!
Hoopster or should I say Breastie.

Howard K,
German Brew for two. Ah Choo. Gu zun teit.
Tree
or should I say Free.

Boomer's Bro — patience, hard work, and time is all you need. Then, she'll be yours.
— E. Cow

Couch Thief —
Bundy Dorms would like their couch back, no questions asked. It's a selfish, rotten thing to do.
— B.H.R.

Kathy —
Good luck next semester. Thanks for all the work! We'll think about you.
L

Poohead —
We're going to miss you! Take care.
With love, L & K.
P.S. We'll unlock the print shop.

Ma Barts —
I miss you — see you soon.
Love, P.F.

Stash —
"W" is for W.T.F., Wig, & Who.
Here's to a bold (hopefully) concert.
— Surprise #2.

Sports
The Hamilton College Spectator

Kollath powers Continentals

by John Webber

This past weekend Hamilton's basketball team won back-to-back games to take the Tip-Off Tournament and boost their record to 4-0. Including last season, the Continentals now have a ten-game winning streak.

The night following their 78-61 victory over Williams, Hamilton hosted Cortland. The Continentals were able to take as much as a seven point lead in the first half and an eight point lead in the second despite turning the ball over 21 times, nine more than Cortland. It took some clutch foul shooting at the end to shake the Red Dragons, 76-73. Ron Evans led all scorers with 22 points while Bob Kiely poured in 19, connecting on eight of twelve shots from the field.

Kiely's hot hand continued into the opening round of the Tip-Off Tourney, scoring twelve of Hamilton's first 18 points against Bates. The Continentals simply dominated the Bobcats as they were able to control the boards (out-rebounding the Bobcats 61-34 on the evening) and run their fast break effectively. While Hamilton's shot selection was questionable at times, they made enough of them to score 87 points to Bates' 59, at one point taking a 30 point advantage.

Kiely tossed in 22 points (11 of 16 shots), but the most revealing statistic was that Larry Kollath and Evans pulled down 17 and 15 rebounds respectively. "Everybody played hard," commented Coach Tom Murphy. "The first two games we didn't rebound well, but during the tourney we came around." Besides Kiely, Mark Burnham (14 points and 7 rebounds) shot well, as did Evans (12 points), and Kevin Hayden (11 points and 12 assists).

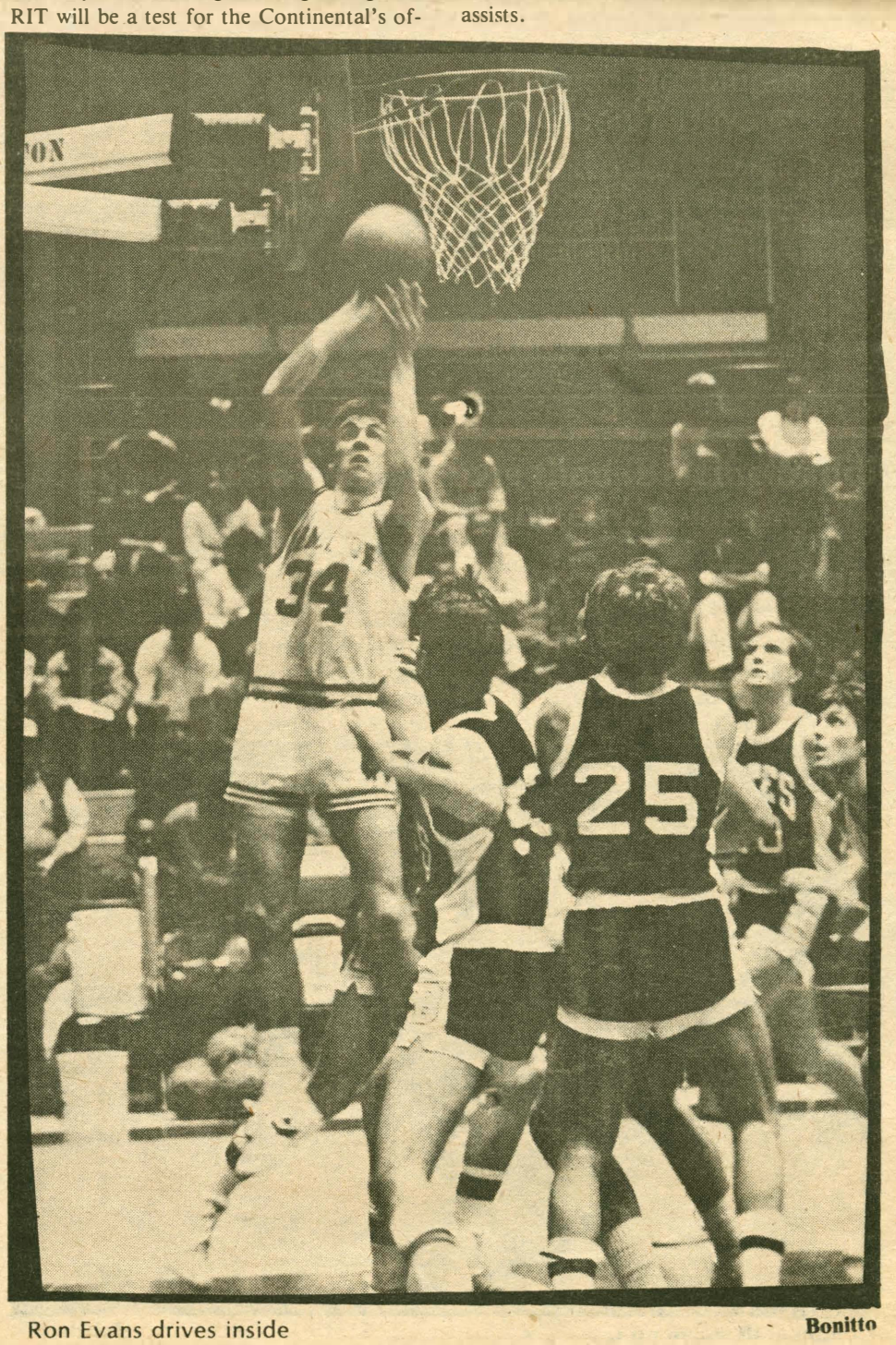
The victory moved the Continentals into the Championship finals against Wesleyan, who had knocked off Oneonta, 75-65. The first half was a lackluster performance by both teams. Wesleyan shot a frigid 27 percent from the floor and committed 15 turnovers while Hamilton shot only 33 percent. "We didn't execute well against Wesleyan; we didn't run our offense and our shot selection was poor. Much of the credit though must go to the Wesleyan defense."

The second half began where the first left off and within eight minutes Wesleyan closed Hamilton's 12-point half time lead to five, 46-41. That's when Larry Kollath went on a rampage. He scored the next nine consecutive points, blocked a shot and drew an offensive foul. He also was responsible for several key rebounds. For the evening, Kollath scored 23 points and had 14 rebounds. Commented Murphy, "Larry did a good job. He rebounded extremely well." For his efforts, Kollath was named Most Valuable Player of the tournament.

With a ten-point lead, the Continentals went into their four-corner stall offense, though again it took some key foul shooting at the end to clinch the 70-52 victory. Hamilton converted on 18 of 22 foul shots while holding Wesleyan to only 11 points over the final 10 minutes. Kiely finished with 15 points, Burnham had 13 points and 13 rebounds, Evans threw in 9 points while grabbing 10 rebounds, and freshman Iz Perez tallied 8 points. In addition to Kollath's MVP honors, Evans and Kiely were named to the All-Tournament Team.

Hamilton will travel to Rochester this week to play their toughest team to date, Rochester Institute of Technology. The Continentals beat RIT in overtime last year but have not won a game in Rochester in several years. And while over the last four games Hamilton has outscored its opponents by an average of 16 points a game and holds a 45 to 36 advantage in shooting percentage, they have not seriously been challenged. The game against RIT will be a test for the Continental's offense. "We're a good shooting team," noted Murphy, "it's just a matter of getting good shots and making a high percentage." Hopefully, now that they have a little time to practice (they had four games in five days), Hamilton will, in Murphy's words, "be able to correct our mistakes."

Hoop Scoops: Hamilton's last game before Christmas break is against Binghamton tomorrow night. It can be heard on WTLB 1310 AM. . . Burnham has made 16 of his first 19 free throws (84 percent). . . Kiely leads the team in scoring with 66 points (16.5 a game), Kollath leads rebounding with 47, and Hayden has dished out 37 assists.



Ron Evans drives inside — Bonitto

Hockey drops two

by Ed Fargis

Earlier this week, the Hamilton hockey team lost two games at home to Middlebury and Norwich. On Friday, the Continentals were defeated by Middlebury by the score of 8-5. The game was closer than the score indicates as Hamilton found itself down by only one goal until late in the frantic third period.

Middlebury opened the game with two quick goals against goalie Mike Davicino. Hamilton struck back as Carl Norbeck scored his first goal of the season on assists by defensemen Bob Brown and Pete Jones. The Continentals then ran into difficulty as Middlebury scored one more goal late in the first period and two early in the second, making the score 5-1. Despite the big Middlebury lead, Hamilton battled back to a 6-5 score on goals by John Kokonis, Mike Marta, Pete Smith, and Tim Fitzgerald, with Marta assisting on the goals by Smith and Fitzgerald. Marta seems destined to break the all-time Hamilton scoring record if he can keep up the pace that he set last season. The Continentals, however, missed too many opportunities and seemed to lack intensity as they lost their home opener.

On Saturday afternoon, Norwich, a very strong Division II power, visited Sage Rink. The Continentals started Mike Cassier in goal and he was effective early in the game, allowing only one first period goal. In the second period, however, the offenses of both teams ignited as Hamilton scored three times and Norwich four. Freshman Tim Fitzgerald put Hamilton on the board with his second goal of the year. Mike Marta and Carl Norbeck then contributed a goal each, but it was not enough as Norwich led 5-3 going into the physical and penalty-ridden third period. Things got worse as the Continentals lost scrappy for-

continued on page 12

Sports

Women's hoop sputters to 0-2

by Eric Ebbert

The women's basketball team suffered a season-opening defeat at the hands of Oswego 69-58, on December 1. The two keys to the Hamilton loss were a lack of scoring in the first half, and a lack of defensive rebounding in the second half. The game began with the women finding themselves able to take the ball inside the Oswego defense, but unable to come up with any points. In fact Hamilton went scoreless for the first twelve minutes of the game. However, at halftime the team was only two points behind, 28-26, due mainly to Mary Sheehan's 10 points, Joan Randolph's 6 points and a strong defensive effort led by the rebounding of Julie Chanatry and Kim Swank.

In the second half Hamilton found it a bit easier to score, with Sheehan tossing in 8 of her game-high 18 points, and Swank adding another 8 to the team's 32 second-half points. Oswego, however, managed to widen their lead through foul shots (they took 35 in the game, compared to Hamilton's 11) and rebounding. The taller Oswego squad took control of the defensive boards, so effectively boxing out Hamilton that they were limited to only 3 defensive rebounds in the second half. This allowed Oswego to take second and third shots each time they brought the ball down the floor. Coach Savitz felt that although Oswego's height advantage was a contributing factor in the loss, "the team didn't play like it was capable. We just couldn't get rolling."

Unfortunately the team did not get on track Wednesday night against Rochester as they were trounced 67-49. Facing Kristen Dadak, one of the more dominant players they will meet all year, Hamilton managed to shoot only 33 percent from the floor and grab 10 rebounds. The game opened with a Hamilton squad playing Rochester evenly. Mary Sheehan, Julie Chanatry and rookie Ellen Bossert each tossing in 6 points apiece. However the dominance of Rochester in getting offensive and defensive rebounds wore away at the team, as some players developed foul trouble which was to hurt the team later. Rochester led 36-29 at the half.

Rochester began the second period fired up, outscoring the Continentals 19-9. Hamilton, with players in foul trouble, could not attack the boards as much as they wanted. In the end however, it was Rochester's strong defense that forced Hamilton into frequently taking low-percentage shots from the outside. Only Joan Randolph's eight second-half points and the team's defense of the talented Radak kept the game a struggle throughout.

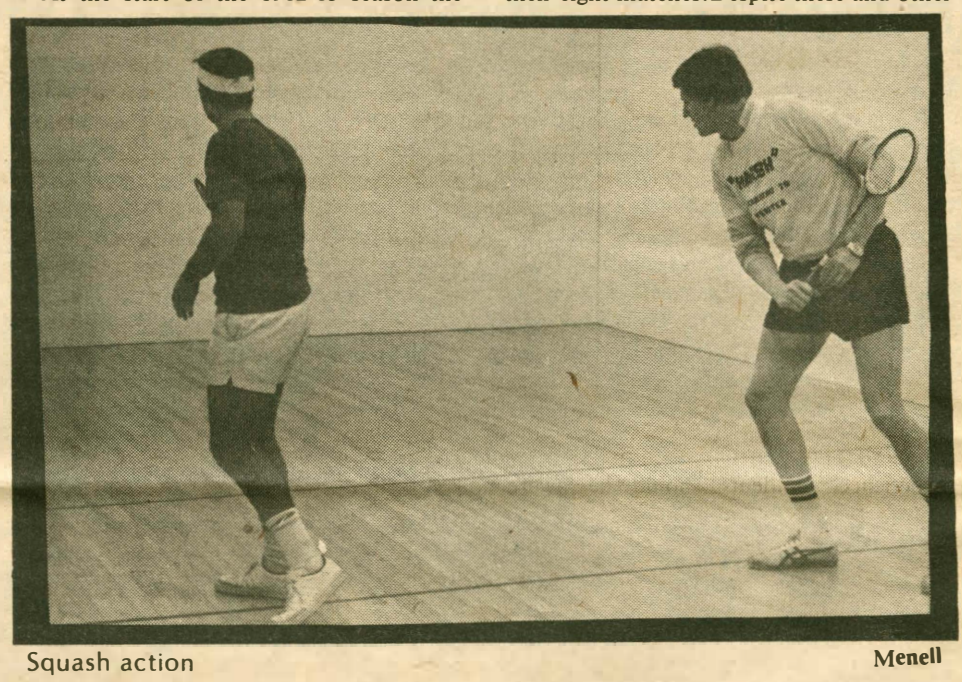
Things should be looking up though. Oswego and Rochester are two of the toughest teams on the team's schedule and should put the team in excellent form for the remainder of the season.

Squash inconsistent

By the close of the 1981-82 Squash season the Hamilton Men's Squash squad had tallied-up an impressive record of 11 wins and 4 losses. Equally impressive (considering that the team was a mere three years old) was the final intercollegiate nine-man team ranking of fifteenth in the United States.

At the start of the 1982-83 season the future does not look quite as promising. Coach Art Philips states that "At the end of last season we unfortunately lost seven seniors from a very strong starting lineup. Hence the squad is primarily made-up of sophomores and freshmen."

Leading the team this season are 1st seed Paul Robbins, Captain Tim Kent, and 3rd seed Mike Rothenberg. The squad recently travelled to Williams College to compete in the annual Williams Round Robin Invitational. Hamilton played eight matches over a period of three days (December 3,4,5) and unfortunately won only two out of the eight contests, defeating Vassar and Bates. Paul Robbins and Tim Kent both won five out of their eight matches. Despite these and other fine individual performances, by Thame Ryland and William Judson, the team could not consistently pull together to win a majority of the matches. Some of these contests, namely against Fordham and Columbia, were five matches to four. With eight matches left on the schedule the team looks as though it might break .500.



Squash action

Menell

Pucksters win 6-0

The Hamilton women's hockey team opened their season on December 2 with an impressive 6-0 win over Colgate University. The Hamilton defense was superb, allowing the overmatched Red Raiders only seven shots on goal and one shot in the first period, while the Continental offense had 9 shots in the first and 24 over the game. Hamilton swarmed Colgate throughout the game, never allowing the bewildered Raiders any time to get organized.

Katie Thomes began the scoring assault only 2:39 into the game, driving a rebound of a Micki Eichyner shot into the net. Before Colgate could even mount a comeback, freshwoman Lee Dillenback stole an errant pass and collected her first goal at 4:21.

The second line of Julie Fagen, Julie Munn, and Maria Zizzi provided both of the second period Hamilton goals. At 3:35 into the period, Zizzi scored off a beautiful feed from Fagen and at 9:37 she scored her second goal of the night on a tip-in of Keely Lyster's drive from the point.

With a four goal lead, Hamilton played more cautiously in the third period, allowing Colgate four shots. Hamilton, however, still scored two more goals. At 7:07 Mickie Eichyner scored on a Thomes feed and at 12:05 Thomes converted a Dillenback pass. The Hamilton defensive corp of Pam Goldman, Clare Baecher, and Lyster held off Colgate the rest of the game, preserving goalie Vici Yelton's first career shutout.

The Continentals resume action this Saturday night against Oswego State in Oswego. High scoring Mickie Eychner commented, "Even though we are going into the game weakened by several injuries we believe we have the drive, the determination, and the ability to show Oswego what Hamilton's women ice hockey is all about."

Hockey faces Wesleyan

continued from page 11

ward Bob Howe to a knee injury in the third. Howe had to be helped off the ice but is expected to be back in time for the Wesleyan game on December 10.

Mike Marta added his sixth goal of the year midway through the third period, Pete Jones had three assists, and Bob Brown added two, but Norwich still pulled away to win 7-4. Once again, the Continentals showed moments of brilliance, but lacked the consistency and intensity needed to come out on top. Mike Marta, Tim Fitzgerald, Carl Norbeck, and Pete Smith have shown that they can score, but the offense just hasn't had enough time to flourish. Monte Pooley, Bob Brown, Pete Jones and Tom Duff have been playing fine defense, Mike Cassier and Mike Davicino have been steady in the net, but one of them will have to get hot if Hamilton is to do well as it heads into the tough part of its schedule.

Gary Kramer has been a pleasant surprise this year after coming off last year's knee surgery. He has been making up for his lack of mobility with craftiness and experience. Freshman Paul Falvey has also been impressive so far. He combines good hockey sense with a great deal of hustle and desire.

Despite having an 0-3 record, the Continentals have been very exciting this year, especially against Brockport and Middlebury. The home fans have been very supportive and with a full house of Continental fans, the Hamilton team has a good shot at defeating Wesleyan Friday at home at 7:30.

Continentals move up ice

Feitelson

Bring a friend.

Donate Blood together.

American Red Cross

We'll Help. Will You?

A Public Service of This Newspaper & The Advertising Council

1982 Report of the Adler Conference Steering Committee

ADLER '82 CONFERENCE REPORT

Part I: Academic Life and Curriculum

1. **Distribution Requirements:** Students and faculty alike felt that a core curriculum is not what Hamilton needs. The fact that Hamilton has no distribution requirements attracts many students to the school, and the seven liberal arts goals of the college are a sufficient substitute. Some stated that the goals are ambiguous, while others felt that the ambiguity allowed and encouraged those who might not seek a liberal education to do so in the most painless manner possible. The seven goals could also play a larger role in the student's liberal arts education through better faculty guidance (see Part II: Item 1).

2. **Course Overenrollment:** Although this problem becomes more and more evident each semester, very little can be done. To limit enrollment on all courses narrows the student's course choices even more and would result in people taking courses they had no interest in merely because it was the only class that they could get into. Until more faculty are hired, course overenrollment will continue to be a problem at Hamilton. Professors can perhaps help alleviate the problem by making sure that the students within the courses have the necessary pre-requisites or their permission.

3. **Independent Study:** All felt that Independent Study was an important part of a liberal arts education and that all students should be encouraged to do an independent study. Whether it is research on campus or an internship during Winter Term, some academic work must be submitted to reinforce what the student has learned from the experience. Students should be aware, however, of the problems that can arise with internships and credit and therefore, should have the case reviewed and approved by CAS before beginning any such work.

4. **Exam Schedule-Honor Code:** It would seem that the question of self scheduled exams cannot even be considered until there is reasonable proof that the Honor Code is effective. Many students disliked the idea of self-scheduled exams because they felt that no one would adhere to the Honor Code. Professors and administrators were, unfortunately, of the same opinion. There is hope that the recent amendments to the Honor Code will help the situation and that stricter adherence to the Honor Code by both the faculty and students would be a step that would help the overall effectiveness of the Hamilton academic community.

5. **Off Campus Study:** Students should be encouraged to study at institutions other than Hamilton for a semester or more, if they so desire. Hamilton should perhaps research more off campus study programs, along with making them known to the student body. As with the internships, students should research and confirm the number of credits that they will receive before entering any such program of study.

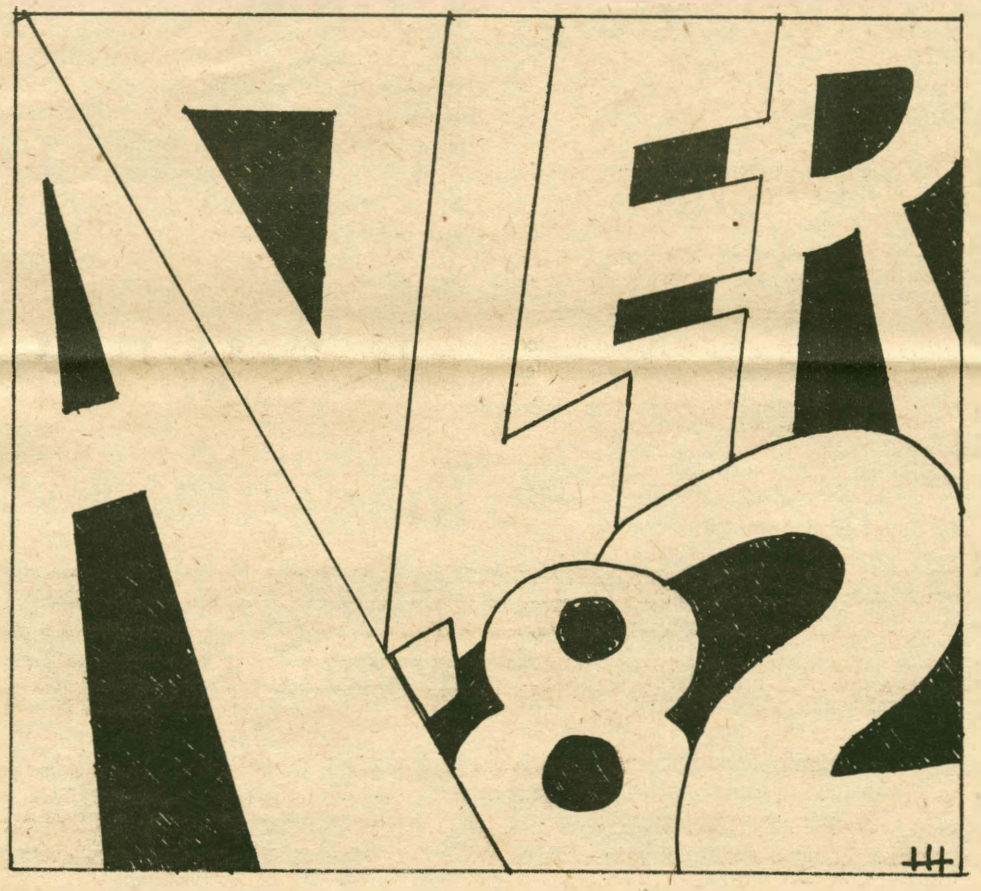
6. **Winter Term:** Most students believed in the idea of Winter Term while acknowledging that Winter Term at Hamilton is not all that it could be. Students who have sufficient credits should be encouraged to use their extra Winter term for a non-credit work or internship experience away from Hamilton. Others, if not interested by the course selection, should be encouraged to undertake an independent study, especially within their major.

General Comments: Academic departments should sponsor a "meet the discipline" meeting at some point other than orientation week. The spring semester has been suggested so that freshmen can explore new departments after their first semester and sophomores can maybe learn more about the departments in which they may declare a major.

The printing of a faculty "funny book" was agreed upon by all the students. Here the faculty members could list their degrees, what their degrees are in, and other particular academic interests that the student body may not be aware of. This would allow students to seek out the advice of professors (for papers or independent studies) that they may not normally encounter in their classes.

Part II: Administrative Organizations

1. **Role of Faculty Advisors:** Of all the academic subjects discussed, this is the one that students felt the most strongly about. Students feel that the advising system at Hamilton is generally weak and ineffective and because of this, students are not being encouraged to pursue a liberal arts education. Advisors range from professors who tell the students what they may and may not take to the apathetic "card signers." Along with teacher-course evaluations, students should be allowed to submit teacher-advisor evaluations, in hopes of improving



the system. Problems are more frequent during the first two years (before the student declares his/her major), but even then many of the larger departments assign students to professors whose fields differ from the student's interests. Upon declaring a major, the student should be given the option of requesting an advisor and the department should try and see that every effort is made to fulfill the student's preference.

2. **Aid Blind Admission:** Hamilton needs to clarify its financial aid and admittance policy to the present body as well as prospective students.

3. **Is the Administration Accessible and Approachable?:** Now that there is less confusion about "who's who" in the Dean's office this fall, students felt that the administration was not only accessible, but willing to listen and help in any way possible.

Part III: Community Life

1. **Fraternity/Sorority Issue:** Now that the fraternities are no longer the moving social force on campus, they must reexamine their position if they wish to keep from becoming obsolete. The emergence of the IDC has freed the fraternities' hands so that they may now co-sponsor parties, or even work with other organizations. There is evidence that the fraternities, along with the newly formed sorority, have attempted to become more involved in community service, both on campus and in the Clinton area. There still remains the fact, though, that the fraternities and sorority are selective organizations which discriminate on the basis of sex. These organizations along with the Hamilton administration need to reconsider whether the existence of such groups are adding to or detracting from the co-educational experience at Hamilton.

2. **IDC:** All agreed that the development of the Inter-dorm Council, along with the recent support of the system by the administration, has helped change the social life at Hamilton. The addition of the new social space and the increased funding have made the IDC a new and creative organization on the Hamilton campus. The fact that one is an IDC member simply by being a dorm resident and is, therefore, allowed all the benefits that the dorm has to offer, is an idea which has been long coming at Hamilton. By funding the IDC the administration is finally recognizing its obligation to present the independents among the student body with a social alternative.

3. **Program Board:** In selecting major artists, the Program Board should solicit opinion of the student body through a campus wide poll. There was also a strong interest in knowing what is the state of the plans for a new performing arts center on campus.

4. **Housing/Lottery/Blocking:** Stricter penalties should be imposed upon those who cheat on the lottery system along with periodic checkups to make sure that no illegal room swapping has occurred the following fall. Many students felt that the special interest housing should be moved out of Babbitt and Milbank, two very desirable dorms, especially for seniors who wish to be off the meal plan.

5. **Noise:** The Quiet Dorm should remain a part of the future housing plan, along with each dorm individually voting on "weeknight" quiet hours (e.g. 12 midnight, Sunday-Thursday).

6. **Health Center:** The Health Center needs to institute a policy by which students can receive quick transportation to a local hospital or physician in an emergency situation. Students also expressed a concern about the confidentiality of student health center workers.

7. **Food Service Alternative to Pub/Coffee House:** In the case of particular complaints, students should be encouraged to approach the dining hall managers, the ARA office or the food service committee. Most students felt that the Coffee House should be made better use of, perhaps beginning a permanent Friday Night Cabaret, so that it may be a true alternative to the Bristol Pub.

Part IV: Values of the Hamilton Community

1. **Minority relations/Sexual Harassment: Discriminations:** In order to attract more minority students to Hamilton, more minority faculty members must be hired. There is a need for further campus integration with the BLSU, a move which would unify the community along with raising the consciousness of the campus concerning Black and Latin culture. Hamilton needs a policy which will clearly define what constitutes sexual harassment and what are the consequences of it. Many of the participants noted the existence of the W.E.A.E. committee and supported its efforts to define and, hopefully, by doing so, end sexual discrimination and harassment on campus.

2. **Vandalism/Theft:** Students must accept the responsibility of locking doors and reporting all cases of vandalism and/or theft witnessed. Most of the theft on campus is by students and therefore a system of peer pressure may help to deter students from stealing or damaging items. In all cases students should notify security or perhaps even contact the local police department.

3. **Alcohol Abuse/New Drinking Age:** The new New York State drinking age has forced the Hamilton community to reexamine our social practices and led us to see what a large role alcohol plays in our community. All students felt that we should exclude alcohol from social gatherings before excluding people; that is, we must devise an effective system that will control the use of alcohol and at the same time allow underage members of the student body to attend these functions. One suggestion was to have a room off the main function (e.g. at a dance) where one must be over 19 to enter and no alcohol can leave that room. There must also be more non-alcoholic functions on campus as an alternative to the underage students along with the older non-drinking students on campus.

4. **Unification among the Student Body:** Stereotyping is everywhere on campus, with those students who are stereotyped doing the same to others in retaliation. To end this problem, we need to recognize each other first as individuals and there can be an end to the classification that sets this small community apart from one another. Many students felt that freshmen are hit with all these stereotypes within the first semester and never seem to drop them during their four years at Hamilton. Upperclass students, then, should set the tone for the freshmen by not perpetuating these myths.

5. **Senior Gift Campaign:** Although perceived as a ploy by the college to get more money, the purpose of the Senior Gift Campaign is to create a sense of unity for the outgoing class. Some students suggested that seniors (in addition to or instead of contributing money) could be given options to help in other ways. Returning to high schools and talking to prospective students about Hamilton and working on the fund raising phone-a-thons for alumni contributions were seen as two more ways to allow the senior class to contribute to Hamilton College.

Letters

Check out independent winter study

In response to the letter from Catherine E. Jacobs '85, et. al. of December 3: I entreat you to discover the often overlooked, understated, and yet fulfilling world of *Independent Study*. I whole-heartedly agree with your statement "that the winter term should be an opportunity for students to expand their horizons academically and extracurricularly." What better opportunity exists for one to explore a sincere interest in a particular topic (one which can count toward one's major, may not require daily class meetings, and is dependent upon one's own innovative faculties), other than for one to pursue an in-depth study in an independent manner?

I faced the same dilemma as you currently face. Last January, I chose to design an independent project which would satisfy my expectations and academic interests, as well as allow me to publish a four-page alumni newsletter for my fraternity. The end result: the successful completion of both, and an increased sense of self-confidence and self-fulfillment.

Furthermore, I can attest to the relentless encouragement and support offered to me by both my project adviser, Catherine I. Stone (visiting instructor in government), and then-Associate Dean of the College, Carol S. Rupprecht. My advice to all of you is to *check it out!*

James H. Bresson '83

P.S. Don't judge the value and/or intellectual stimulation of a course merely by its title.

Burke's big problem: article rip-outs

This week at the Burke Library, an uncommon occurrence: at least three reports were made to the staff of articles having been ripped out of bound journals. Two articles related to paper topics for an economics course; one article related to a government course. In all cases, the articles were no more than five or six pages, an amount short enough to be easily xeroxed.

Could it be in these, the last few weeks of the semester, students have developed a voracious educational appetite which has forced them to 'devour' articles, or have they suddenly developed a need for printer's ink in their diet?

Some have speculated that the gluttons are really planning on plagiarizing, and want to remove the evidence. Others say this is an example of the cut-throat attitude of students today, who will do anything to get ahead while at the same time making sure that none of their fellows have a chance to follow them. Perhaps the individuals in question were too lazy to use the xerox machine (or couldn't afford it?), but that seems too kind a supposition.

The fact is: these "rip-outs" are selfish, inconsiderate, and unethical acts, which present a sad commentary on research practices here at the college.

Sincerely,
Marilyn Rosen
Reference Ass't,
Burke Library

Complaining about Portnoy's complaints

It is unfortunate that Peter Portnoy's review of the December 1 Jazz Ensemble concert turned out to be another edition of Portnoy's complaint. The seemingly scintillating evaluation of an energetic and exhilarating performance was muddied by nebulous criticism which threw a damper on the assessment as a whole. I can understand garnishing an evaluation with thorns if the general musical intonation, rhythm and dynamics are clearly lacking; however, you seem to have searched frantically (pen in hand, I noticed) for nearly indiscernible weak moments. If the players so often "recovered" from their bouts of near inability, why bother qualifying each laudation with tiny diatribes? And how do you define "a little more personal fluidity"?!

Lastly and most importantly, let me say (I am a classical pianist myself) that Renzo Luzzatti played a resplendent solo in the subtly slaughtered "Slaughter on Tenth Avenue." Fine if you choose to disagree, but do so in coherent terms; no one I know seems to be convinced that his performance was "not quite convincing" (what are we supposed to be convinced of?).

Enough of this big apple, bohemian-style reviewing here in central New York. You only succeeded in convincing *us* that Geoff Schad must be a pretty good guy if his most flagrant *fault* is dropping his trombone bell which "sacrificed some of his sound" which you might not have liked anyway. Being a member of the band yourself, it is surprising that you seem to lose little sleep from finger pointing and we have little problem understanding who carries the conducting baton and who sports the marimba sticks.

Ellen D. Scully '83

Scrooge hits Admissions Office

For the second year in a row, the Christmas wreath placed on the door of the Admission Office has been stolen. It is difficult to believe that this was not done by a member of the campus community. Is the spirit of Christmas so lacking on the Hill that someone had to *steal* a wreath?

This incident has put a damper on our Christmas. While we would appreciate the return of the wreath, we will make another. After all, Christmas is meant for giving, not taking.

The Admission Office

Inaccurate letter about inaccuracies

Imagine the following: A reporter assigned to cover an ice hockey game nudges his or her neighbor to ask the name of the coach and turns to the neighbor on the other side to inquire about the history of the team. The reporter leaves the game after the second period. The ensuing article is full of misguided information, but at least it is done.

Do you call this responsible journalism? We suggest that you check your facts.

1.) The coach of women's ice hockey is Tom Schoen, not Shoer.

2.) women's ice hockey is not, "now in its second year as a varsity team." It is still officially a club.

3.) The score of Thursday's win was 6-0, not 4-0.

This is not even a question of creativity — just one of accuracy. Not only are you misinforming your public, but you are offending the team and coach as well.

It makes us question the credibility of the other articles.

Julia Fagan '83, Kate Thomes '84, Vici Yelton '83, Michele M. Eychner '85, Lee Dillenbeck '86, Maria Zizzi '86, Clare Baecher '83, Keely Lyster '83, Maria Buteux '86, Pam Goldman '86, Priscilla Cohn '86, Julie Munn '85

Editor's note: We apologize to Coach Schoen for misspelling his name, and to the team for our mistaken belief that they were varsity. You, too, are inaccurate, however — the errors resulted not from lack of research but from typographical mistakes.

Theta Chi thanks for Halloween success

Theta Delta Chi would like to thank all those people who helped out on our Halloween Haunted House. It was a great success, even though we only raised $60 for UNICEF. We would like to thank the IFC for its financial support. Special thanks to Tom Lambdin for his incredible neanderthal impression and to the guys from the ABC house for their glow-in-the-dark tombstones. We'll save them for next year.

Brian Powell
President, Theta Delta Chi

Op-Ed

Talk of the Town

John Pruitt

We recently heard from a friend in the vicinity of our nation's capitol. He offers us the following:

Humbug.

On a recent shopping expedition I was nearly seduced into the festive spirit of the upcoming holiday season by the Muzak permeating every shop I entered. The seduction was almost complete when the cashier at one particular store smiled and commented in passing, "Sing along with Mitch." I smiled in response, despite the fact I knew the song then playing to be the work of either "The New Christie Minstrals" or "The Living Strings," though I wasn't sure which. Of course, enchantment is merely delusion; all spells must end. I was quickly shocked back into my normal cynical state of mind. The song to which the cashier and I were humming in mutual accompaniment was interrupted as follows:

God rest you merry gentlemen, Let nothing you dismay,

For Jesus Christ our Savior was born upon this day

To save us all from Satan's Power when—

ATTENTION K-MART SHOPPERS!

ATTENTION K-MART SHOPPERS!

Thus free (a narrow escape) from the saccharin sentimentality which abounds at this time of year, I can recount, without any dreams of sugar plums dancing in my head, a favorite Christmastime tale.

□ □ □

The managing agents of the Capital Plaza shopping mall off Interstate 495 — the Capitol Beltway — in Silver Spring, Maryland, know the commercial value of good *promo* and the need for kitsch in the proper management of a suburban shopping mall. Motivated by such knowledge, the managing agents hosted *A day of X-mas festivities at Capitol Plaza! Prizes! Celebrity appearances! Free gifts for all children age 12 and under!* which culminated with a skydive by a toy-bearing Santa Claus onto a clear area in the Capitol Plaza parking lot. The managers duly arranged for a helicopter to fly over the lot, carrying as its sole passenger a professional parachutist clad in the traditional Santa attire. A green and red "X" was painted on the parking surface, and a plastic hut was constructed nearby, landscaped with seeming acres of nylon fiber pretending to be snow, and equipped with a styrofoam gingerbread throne from which Santa was to dispense toys to all children age 12 and under.

The events of the day proceeded with military punctuality and when, with helicopter hovering overhead, approximately 300 excited and expectant children gathered in a circular arrangement around the green and red "X," the scheme looked to be a *coup de maitre* for the managing agents in *promo* terms.

There must have been a moment in Santa's free-fall when all those old enough to do so must have realized that Santa's parachute just wasn't going to open. Santa's bag of toys had wrapped itself around his chute-pack; he fell to the ground with a "thunk." The bag burst and various toys scattered around his body. The pillow stuffed beneath the Santa outfit did not appear to mitigate the effects of impact.

He landed precisely on target.

(Reprinted with permission from The Washington Star.*)*

Editorial

Constructive criticism

A fourteen-year institution, the Adler Conference has established itself as an important forum at Hamilton. Making viable suggestions, probing issues, and helping to establish significant guidelines, the conference gives students an opportunity to discuss, and at times affect, college policy. We would like to offer a few additions to the report — after all, these are *suggestions*. One can afford to look at an issue from different points of view.

We concur with the report on a number of points. That the conference rejected distribution requirements should be applauded. The seven goals of the college, if properly implemented through the faculty advising program, should be enough to motivate students to acquire a well-rounded education. A core curriculum program would seriously affect student individuality and independence. The availability of diverse courses is one of Hamilton's strengths.

In addition, the report is on target in suggesting changes in the faculty advising system. Students' views of an advisor's role are varied: some want or need an active advisor to guide them through Hamilton; others want an advisor who will give them only the most necessary advice, while still others don't know what they want. Often, a student may have an advisor who cannot serve his or her individual needs, and that is when problems arise.

Students should be able to evaluate and choose their advisors. This is not to say that the faculty should have no say — perhaps we should hear more about this issue from them.

The time has come for the Hamilton community to recognize that the number of minority faculty members is absurdly low. This fact, in turn, is only a reflection of the overall problem of minority underrepresentation at Hamilton. The hiring of additional minority faculty members — while seemingly an idealistic goal because of the difficulty of attracting them to the school's rural location and the lack of commitment on the part of the administration towards an affirmative action program — would do a great deal to dispel the image of Hamilton as a "lily-white" school. More importantly, it would increase the diversity of both the faculty and, as a result, the student body.

The future of fraternities, always a touchy subject, was addressed well in the report. Fraternities are exclusive and selective institutions by their very nature and we agree that their existence at a coeducational institution — especially if the student body is no longer dependent upon them for social events — must be seriously examined by the administration as well as by the fraternities themselves. It seems, however, that the future of fraternities at Hamilton depends primarily upon the activities of the institutions themselves.

A sexual harassment policy is painfully long overdue. It is incredible that the administration has managed to bury this important protective measure for so many years.

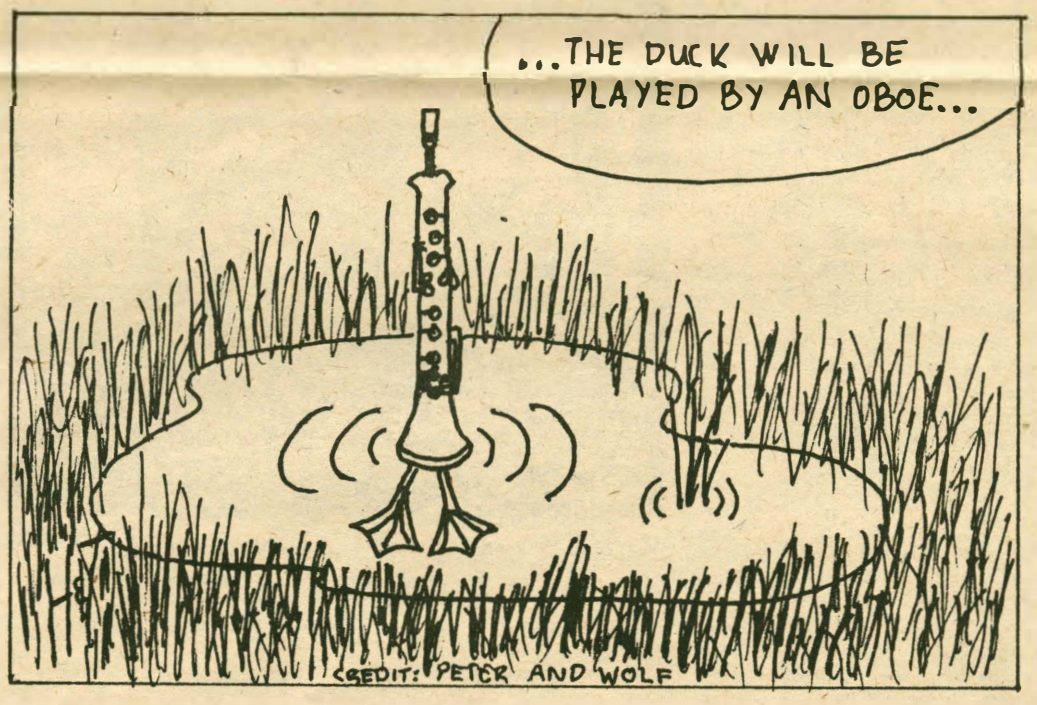
We must recognize the necessity of continuing aid-blind admission — an issue that the report does not fully explore. If Hamilton is to deprive promising candidates of an education because of a lack of funds, then we must seriously begin to question our admission process. Granted, it is a luxury that Hamilton can afford to subsidize many needy students; however, aid-blind admission must continue if we are to maintain a truly diverse and distinctive student body.

A few final notes:

It seems to be apparent that the Honor Code exists primarily as a means by which to *redress* dishonesty, rather than a way through which to *prevent* it.

We agree with the report that the key to breaking down stereotypes on campus is at the level of individuals. It is easier to stereotype a group of people with one thing in common than it is one person with many different characteristics.

We thank those students, faculty members, and administrators who participated in and contributed to the conference. For Adler to be taken seriously, it must make valid and effective suggestions. This year's report is, for the most part, encouraging, and will hopefully provoke some discussion with and response from the administration.



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Events

Friday, December 10

- FALL TERM ENDS!!!!!!!
- ★ German Christmas Play. KJ Red Pit(room 109), 4:15 pm.
- Women's Varsity Swimming vs. Hartwick, 7pm
- Men's Varsity Swimming vs. Hartwick, 7 pm.
- Women's Varsity Squash vs. Cornell, 7 pm.
- Women's Varsity Basketball vs. College of Technology, 7 pm.
- ★ Men's Varsity Hockey vs. Wesleyan, 7:30 pm.
- *Holy Grail,* KJ Aud. 8 and 10 pm.
- *Young Torless*, Science Aud, 8 and 10 pm.

Saturday, December 11

- Reading Period
- G.R.E.'s General Test. Science Aud. 8:15 am.
- ★ 1982 Yearbooks available for classes of '83, '84, and '85 and all faculty members. BCC, Publications Office, 3rd floor, 9 am — 7 pm. Bring I.D.
- Chanukah Party sponsored by Hillel, Marx Brothers Film. KJ Aud. 1 pm.
- G.R.E.'s Subject Test. Science Aud. 2 pm.
- Newman Mass. Father John Croghan. List Recital Hall. 6:30 pm.
- Musicale featuring Piano Quartet (Brian Moll '84-piano; Allyson Sass '84-viola; Asar Kattan '83-cello; Erica Pager '85-viola; and Carol Johnson '84-soprano. List Recital Hall. 8 pm.
- *Holy Grail*, Science Aud, 8 and 10 pm.
- *Young Torless*, KJ Aud., 8 and 10 pm.
- Miller Mug Night at the Pub. 9 pm.
- *Concert. Joan Korby and Paul Mener, folk duo. Coffeehouse. 9 pm.*
- *Breathless*, a French avant garde film by Jean-Luc Godard. English subtitles. KJ Aud. Midnight, Admission free.

Sunday, December 12

- Reading Period
- Newman Mass. Father John Croghan. Chapel. 1 pm.
- *Looking for Mr. Goodbar.* KJ Aud. 3:30 pm.
- Christmas Candlelight Service of Lessons and Carols. Chapel. 4 pm.
- *Holy Grail*, KJ Aud., 8 and 10 pm.
- *Young Torless*, Science Aud., 8 and 10 pm.

Monday, December 13

- Reading Period
- Christmas Carol Singing will be held for the 41st consecutive year at Silvia Saunder's house on Griffin Road. The "hill" and college community are cordially invited, especially the children. 4:30 pm.

What is this and why is it in a closet in K-J? **Bonitto**

Tuesday, December 14

- Final Examinations Begin
- Newman Mass. Father John Croghan. Chapel. 12 pm.
- Nothing to do today but study and pray.

Wednesday, December 15

- Newman Mass. Father John Croghan. Chapel. 12 pm.
- Again, prayer is best available entertainment.

Thursday, December 16

- Newman Mass. Father John Croghan. Chapel, 12 pm.
- Are your prayers working?

Friday, December 17

- A day of rest, from chapel anyway.

Saturday, December 18

- Newman Mass. Father John Croghan. Chapel. 6:30 pm.
- Last chance prayers today.

Sunday, December 19

- Last Day of Examinations.
- All library books due. Fines for overdue material are $2 per book. Call x4479 if you have any questions.
- Chapel Service. Rev. Jeffrey Eaton. Chapel. 10:30 am.
- Newman Mass, Father John Croghan, Chapel, 12 pm.
- Entertain yourself by giving thanks, returning library books, or twiddling your thumbs. It's all over anyway (thank God).

Break: have a good one!